

**SONATAS FOR VIOLIN AND BASSO CONTINUO  
WRITTEN BY BRITISH COMPOSERS  
IN THE FIRST HALF OF THE EIGHTEENTH CENTURY**

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## Abstract

The sonata for violin and basso continuo was one of the most popular instrumental genres in early eighteenth-century Europe, as is clearly evident from the numerous works by Italian, German and French composers of the period, whose contributions are widely known and documented. Violin sonatas by British-born composers of the period, on the other hand, have largely been neglected by scholars and performers and no systematic examination of this repertoire has thus far been conducted. The present thesis attempts to contextualise this rich and fascinating repertoire and view it holistically. It aims to contribute substantially to knowledge about the British violin sonata during the period and enhance our understanding of its function, content, dissemination and performance.

Fifteen collections of sonatas for violin and continuo written by British-born composers in the first half of the eighteenth century have been selected for detailed analysis. These works have been examined from two different perspectives: as social phenomena and as aesthetic objects. Following relevant introductory materials contextualising the research, the first part of this thesis presents biographical accounts of the selected composers, their careers and musical environment, and the circumstances surrounding the publication and distribution of their sonatas. In Part II the sonatas under scrutiny are analysed in terms of their external designs and internal forms, tonal scope, and harmonic and melodic vocabulary, as well as their technical demands. Technical discussion focuses on issues such as range requirements, position-work and shifting, fingering, bowing, articulation, embellishment, dynamics, and chordal playing.

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## Abbreviations

<i>AcM</i>	<i>Acta Musicologica</i>
Burney	Charles Burney, <i>A General History of Music from the Earliest Ages to the Present Period (1789)</i> (London, 1776-89), ed. Frank Mercer, 2 vols. (New York: Dover Publications, 1935)
<i>EM</i>	<i>Early Music</i>
<i>Grove7</i>	<i>The New Grove Dictionary of Music and Musicians</i> , ed. Stanley Sadie, 2nd edn, 29 vols. (London: Macmillan, 2001)
<i>GSJ</i>	<i>The Galpin Society Journal</i>
Hawkins	John Hawkins, <i>A General History of the Science and Practice of Music</i> , 5 vols. (London, 1776), Novello, 1853; repr. edn, 2 vols. (New York: Dover Publications, 1963)
<i>IRASM</i>	<i>International Review of the Aesthetics and Sociology of Music</i>
<i>JAMIS</i>	<i>Journal of the American Musical Instrument Society</i>
<i>JAMS</i>	<i>Journal of the American Musicological Society</i>
<i>JM</i>	<i>Journal of Musicology</i>
<i>JMT</i>	<i>Journal of Music Theory</i>
<i>MB</i>	<i>Musica Britannica</i>
<i>MGG</i>	<i>Die Musik in Geschichte und Gegenwart</i> , ed. Friedrich Blume, 17 vols. (Kassel: Bärenreiter-Verlag, 2002)
<i>ML</i>	<i>Music and Letters</i>
<i>MQ</i>	<i>The Musical Quarterly</i>
<i>MT</i>	<i>The Musical Times</i>
<i>PMA</i>	<i>Proceedings of the Musical Association</i>
<i>PRMA</i>	<i>Proceedings of the Royal Musical Association</i>
<i>RMARC</i>	<i>Royal Musical Association Research Chronicle</i>
Wilson	John Wilson (ed.), <i>Roger North on Music: Being a Selection from his Essays Written During the Years c.1695-1728</i> (London: Novello and Company, 1959)

## LIBRARY SIGLA

## Great Britain

GB-Ckc	Cambridge, Rowe Music Library, King's College
GB-DRc	Durham, Cathedral Church, Dean and Chapter Library
GB-En	Edinburgh, National Library of Scotland, Music Department
GB-Lbl	London, British Library
GB-Lcm	London, Royal College of Music, Library
GB-Ob	Oxford, Bodleian Library
GB-Och	Oxford, Christ Church Library

## United States of America

US-NH	New Haven (CT), Yale University, Irving S. Gilmore Music Library
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The Julian calendar was used in Britain until 1752, which means that after 1582, when Pope Gregory XIII instituted the Gregorian calendar, dates in British sources were eleven days behind those on the Continent. In this thesis all dates are cited exactly as they appear in the sources.

The system employed to indicate different octaves is as follows: C<sub>1</sub> C c c<sup>1</sup> c<sup>2</sup> c<sup>3</sup> c<sup>4</sup> c<sup>5</sup>:



Under this system the notes of the violin tuning are thus represented as g d<sup>1</sup> a<sup>1</sup> e<sup>2</sup>.

Minor keys are identified by lower-case letters or Roman numerals (c, d, or i, ii, etc.), major by capitals or upper-case Roman numerals (C, D, or I, II, etc.).

Individual movements of cited works are indicated by lower-case Roman numerals (Sonata No. 4/i, etc.).

## INTRODUCTION

The sonata for violin and basso continuo was one of the most popular instrumental genres in early eighteenth-century Europe, as is clearly evident from the numerous works by Italian, German and French composers of the period, whose contributions are widely known and documented. Violin sonatas by British-born composers of the period, on the other hand, have largely been neglected by scholars and performers. No comprehensive and systematic examination of this repertoire has ever been conducted. Those studies that survey either the sonata or British chamber music as a whole do not cover British violin sonatas in any depth.<sup>1</sup> The aim of the present thesis is to fill this gap in violin sonata research, and trigger a revival of interest in these works.

The time frame chosen begins in 1700 with the publication of Croft's sonatas, and ends with the last collection of Festing's sonatas, issued in c.1750. The year 1700 is also significant because it marks the beginning of a new era in the history of the violin sonata. On 1 January 1700 Arcangelo Corelli's twelve *Sonate a violino e violone o cimbalo* Op. 5 were first published in Rome. Publication in London then followed in August, the first of Corelli's works to be printed in Britain. His earlier compositions – trio sonatas Opp. 1 (Rome, 1681), 2 (Rome, 1685), 3 (Rome, 1689), and 4 (Rome, 1694) had already been circulating in Britain in manuscript copies and Continental prints. The Op. 5 sonatas immediately achieved astonishing success, reaching over fifty reprints by 1800.<sup>2</sup> They became *the* exemplary model for contemporary musicians, and a mainstay of the violinist's repertoire. In early eighteenth-century writings Corelli's solo and trio sonatas

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<sup>1</sup> Sometimes the term 'British violin sonatas' is used in this thesis. The adjective 'British' can be interpreted in various ways: as an indicator of geographical area (political-administrative), and/or of the composer's identity, or of some characteristic traits, stylistic and formal qualities. Here the term 'British sonatas' means works written by British composers, active either in Britain or abroad.

<sup>2</sup> Peter Allsop, *Arcangelo Corelli: 'New Orpheus of our Times'* (Oxford: Oxford University Press, 1999), p. 120. According to Allsop, this set 'may claim to have been the most commercially successful volume of music ever to have been published' (p. 120).



are raised to classical status *par excellence*,<sup>3</sup> and their enormous popularity at the time in Europe was without precedent in the history of music. As Charles Burney noticed, Corelli's works 'have contributed longer to charm the lovers of Music by the mere powers of the bow, without the assistance of the human voice, than those of any composer that has yet existed'.<sup>4</sup> The reverence for Corelli was particularly strong in Britain, where he was treated almost like 'an archangel of music' and his works 'continued in favour' longer than in Italy or in any other part of Europe.<sup>5</sup> In 1710 Roger North remarked that 'It [is] wonderfull to observe what a skatching of Correlli [*sic*] there is every where – nothing will relish but Corelli'.<sup>6</sup>

The decision to study this particular period of history was also based on other factors. The years 1700 to 1750 witnessed the first publications of significance to the development of the violin sonata in Britain and the arrival in London (1714) of Francesco Geminiani, who had a powerful influence on the English violin school. The period produced Joseph Gibbs, the author of one of the finest sets of violin sonatas in the European repertoire, and Michael Christian Festing, one of the most prolific British composers of the genre. Further, this was a period of remarkable growth in the music business, public concert-giving and publishing industry with unprecedented outputs of engraved music (British and Continental). Concert rooms and theatres were built, festivals inaugurated and musical societies founded. In Britain's general history the early eighteenth century brought important social, economic and political changes. In 1707 the Act of Parliamentary Union was signed, heralding the birth of Great Britain; and in 1714 the Hanoverian line succeeded to the throne. During the Hanoverian era, Britain

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<sup>3</sup> For example, in his definition of the sonata Sébastien Brossard (*Dictionnaire de musique*, Amsterdam, c.1708) gives Corelli's works as models – see p. 4 below; see also Johann Mattheson, *Der vollkommene Capellmeister* (Hamburg, 1739), trans. Ernest C. Harris as *Johann Mattheson's Der vollkommene Capellmeister: A Revised Translation with Critical Commentary* (Ann Arbor, MI.: UMI Research Press, 1981), p. 658; and Hawkins, II, p. 677.

<sup>4</sup> Burney, II, p. 437.

<sup>5</sup> *Ibid.*, p. 444. See also Owain Edwards, 'The Response to Corelli's Music in Eighteenth-Century England', *Studia Musicologica Norvegica* 2 (1976), pp. 51-96; and Allsop, *Arcangelo Corelli*, pp. 188-99.

<sup>6</sup> Wilson, p. xx. A similar statement can be found in Charles Avison, *An Essay on Musical Expression* (London: C. Davis, 1752), p. 95.

experienced considerable demographic, urban and economic growth and industrial progress, together with the expansion of her maritime power, colonial trade and agricultural productivity.

The meaning of several terms fundamental to the scope of this thesis requires clarification. First, the works of only those composers actually born in Britain have been classified as British. Hence, composers such as George Frideric Handel or John Christopher Pepusch who were naturalised as British citizens have not been taken into consideration as ‘principals’. There are also several composers included in this study whose exact date and place of birth are unknown. However, primary and secondary sources strongly indicate that they were of British descent.

Secondly, sonatas for violin and basso continuo (or violin sonatas for short) are defined as works comprising two independent parts: one for solo violin and one for continuo (S/bc).<sup>7</sup> In the early eighteenth century the continuo part was usually executed by the harpsichord or organ, reinforced *ad libitum* by a melodic instrument such as the cello, theorbo, violone, bass violin or bass viol. Sometimes this additional continuo instrument is specified on the title page, for example, in the sonatas of McLean, Gunn and Oswald (discussed in Chapter 3).<sup>8</sup> However, even though the number of players intended may normally be three, the number of separate parts in these sonatas is still two (S/bc). A melodic continuo instrument merely doubles the bass line. Three-part sonatas are excluded from this study since they are considered as a different category which requires to be examined separately. In Britain the solo sonata genre (S/bc) is usually indicated on the title page under the heading of Solo, whereas the trio sonata is designated as Sonata. In order to appeal to a wider market, composers and/or publishers sometimes offered

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<sup>7</sup> In this thesis the terms ‘sonata for violin and continuo’ and ‘the violin sonata’ without adding ‘solo’ are used interchangeably. Sonatas for solo violin are for unaccompanied violin, and those for two violins and continuo are called trio sonatas.

<sup>8</sup> Apart from title pages, this practice is described in some contemporary treatises, for example: Johann Adolph Scheibe, *Critischer Musikus*, 2nd rev. edn (Leipzig: Breitkopf, 1745), pp. 675-83; and Carl Philipp Emanuel Bach, *Versuch über die wahre Art, das Clavier zu spielen* (Berlin, 1753), trans. and ed. William J. Mitchell as *Essay on the True Art of Playing Keyboard Instruments* (New York: W. W. Norton, 1949), p. 173.

sonatas for flute/recorder or oboe with the violin as an optional instrument. These sonatas are not examined because they differ from those for violin only in the avoidance of the lower range, and the lack of multiple-stopping and other violin idioms.

Thirdly, the term sonata is understood according to Newman's definition:

Certain traits have prevailed throughout its history: most sonatas have been independent instrumental music, without voice parts; absolute music, without programme; concert or diversional music, without specific social function; solo or chamber music for one to four players, without orchestral or multiple performance of the parts; cyclic music, in two to four movements rather than one; and broadly conceived music, exhibiting some of the most extended designs of absolute music.<sup>9</sup>

Early eighteenth-century definitions of the sonata often differentiate between *da chiesa* and *da camera* varieties. One of the first lexicographers to define a sonata clearly was Sébastien de Brossard. In the third edition of his *Dictionnaire de musique* (Amsterdam, c.1708) he notes that:

The Italians reduce [sonatas] ordinarily to two types. The first comprises the Sonatas *da chiesa* – that is, proper for the church –, which begin usually with a *grave* and *majestic* movement, suited to the dignity and sanctity of the place; after which comes some sort of gay and animated fugue, etc. Those are what are rightly known as Sonatas. The second type comprises the Sonatas called *da Camera* – that is, proper at Court [Chambre]. These are actually suites of several little pieces suitable for dancing and composed in the same Scale or Key. Such Sonatas begin ordinarily with a *Prelude*, or little *Sonata*, which serves as a preparation for all the other [pieces]. Next come the *Allemande*, the *Pavane*, the *Courante*, and other dances or serious *Airs*; then come the *Gigues*, the *Passacailles*, the *Gavottes*, the *Menuets*, the *Chaconnes*, and other gay *Airs*; and all that composed in the same Key or Scale and played consecutively comprises a Sonata *da camera*. [...] For models see the works of Corelli.<sup>10</sup>

In the above definition Brossard stresses a distinction between church and chamber

<sup>9</sup> William Newman, 'Sonata', *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie, 20 vols. (London: Macmillan, 1980), xvii, pp. 479-80 (p. 479).

<sup>10</sup> Quoted in William Newman, *The Sonata in the Baroque Era*, rev. edn (Chapel Hill: University of North Carolina Press, 1966), pp. 24-5 [my underlining]. Other contemporary definitions of the sonata are very similar to that of Brossard; see for example: Johann Mattheson, *Das neu-eröffnete Orchestre* (Hamburg: B. Schiller, 1713), p. 175; [?John Christopher Pepusch], *A Short Explication of Such Foreign Words as Are Made Use of in the Musick Books* (London: J. Brotherton, 1724), pp. 74-5; Ephraim Chambers, *Cyclopaedia; Or, an Universal Dictionary of Arts and Sciences*, 2 vols. (London: James & John Knapton, 1728), II, p. 96; James Grassineau, *A Musical Dictionary* (London: J. Wilcox, 1740), p. 231; and Jean-Jacques Rousseau, *Dictionnaire de musique* (Paris: Veuve Duchesne, 1768), p. 451.

sonatas, which was ‘standardised’ by Corelli in Opp. 1 and 3 (in the church style)<sup>11</sup> and Opp. 2 and 4 (in the chamber style). Brossard only concedes the church type, comprising abstract movements, one of which is in strict fugal counterpoint, as *a true sonata*; whereas he simply equates the sonata *da camera* with the dance suite. In the eighteenth century such chamber sonatas were usually entitled suites (or ‘suites/collection of lessons’), partitas, or airs;<sup>12</sup> as explained in this definition of the sonata:

Of *Corelli’s* Musick the First and Third Operas are Church Sonatas, and the Second and Fourth Operas are Chamber Sonatas; though the common Distinction among us is made by calling his First and Third Operas by the Name of Sonatas, and the Second and Fourth by the Name of Airs.<sup>13</sup>

However, elements of these two sonata types can be found juxtaposed in many single works, regardless of their titles. Church (or free, abstract) sonatas often include explicit dance movements (as in Corelli’s Op. 5, No. 5/v), just as sets of dance suites can incorporate abstract and fugal movements, headed solely by tempo designations (as in Handel’s keyboard Suites HWV 427, 428, 431). Arguably, therefore, any work which reveals a sonata principle should be included in the present study whatever it is called. However, the sheer quantity of music rendered this task unrealistic. In order to contain the amount of material within manageable proportions, the scope of this research has been limited to a selection of works which are entitled ‘sonata’ or ‘solo’, and which were

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<sup>11</sup> In seventeenth-century Italy, sonatas were an important part of the church service, usually performed during the Gradual, Elevation and Communion; for example, at San Marco in Venice on special occasions a violinist provided a musical background for the Elevation of the Host, see Eleanor Selfridge-Field, *Venetian Instrumental Music from Gabrieli to Vivaldi* (Oxford: Blackwell, 1975), p. 18; and Stephen Bonta, ‘The Uses of the “Sonata da Chiesa”’, *JAMS* 22/1 (1969), pp. 54-84. In the second half of the seventeenth century both types of the sonata were often performed in the same location, therefore the distinction between them, based on location, was no longer relevant; these designations referred only to stylistic norms.

<sup>12</sup> There are several examples of early eighteenth-century violin sonata collections labelled ‘da camera’ or ‘chamber’, for example: Nicola Cosimi, *Sonate da camera a violino*, Op. 1 (1702); Michele Mascitti, *Sonate da camera a violino solo*, Opp. 2 (1706) and 3 (1707); François Duval, *Amusemens pour la chambre, sonates à violon seul*, Op. 6 (1718); Giovanni Battista Somis, *Sonate da camera a violino solo*, Opp. 1 (1717), 2 (1723), and 3 (1725); Stefano Carbonelli, *XII Sonate da camera a violino* (1729); and Pietro Locatelli, *XII Sonate à violino solo è basso da camera*, Op. 6 (1737); the designation *da chiesa*, on the other hand, is added to the sonatas of Tomaso Albinoni, *Sonate da chiesa a violino solo* (c.1709).

<sup>13</sup> [? Pepusch], *A Short Explication of such Foreign Words*, pp. 74-5.

published in single-composer collections of sonatas/solos.<sup>14</sup> Altogether 109 sonatas of eleven composers have been examined (Table 1). To the best of the author's knowledge, these works have never been surveyed as a whole, and this is a first attempt at providing a comprehensive account of this rich and fascinating repertoire, which is largely neglected nowadays.

**Table 1.** The early eighteenth-century sonatas for violin and continuo by British composers selected for this study.

Composer and date of publication	Opus number	Number of violin sonatas
1. William Croft (1700)	–	3
2. William Viner (1717)	1	6
3. Henry Eccles (1723)	–	10
4. John Humphries (1726)	1	6
5. Robert Valentine (1728)	12	12
(c.1735)	13	6
6. Michael Christian Festing (1730) <sup>15</sup>	1	12
(1736)	4	8
(1747)	7	6
(c.1750)	8	6
7. Charles McLean (1737)	1	8
8. Henry Holcombe (1745)	1	6
9. Barnabas Gunn (1745)	–	6
10. Joseph Gibbs (1746)	1	8
11. James Oswald (c.1747)	–	6
		<b>Total: 109</b>

<sup>14</sup> Generally speaking, manuscripts, suites, partitas, lessons, and examples of single sonatas included in multicomposer anthologies or violin methods are not examined in this study (as, for example, a sonata by Nicola Matteis Jr. which is included in *Six Select Solos [...] of Six Eminent Masters*, issued by Walsh in 1706).

<sup>15</sup> For the sake of conciseness, only the sonatas of Festing and Valentine will be identified throughout this thesis by their opus number, the other sonatas are identified by their number.

### A survey of literature

A survey of the secondary musicological literature about the sonata reveals that some of the works listed above have been mentioned in studies which are concerned with the general history of the sonata, and eighteenth-century English/British or Scottish chamber music or music history.

William Newman's monumental and groundbreaking three-volume compendium 'History of the Sonata Idea' from the Baroque to c.1915 provided a worthy starting point for the present thesis. The first volume traces the history of *The Sonata in the Baroque Era* (from 1597 to about 1760). Part I explores the general nature of the Baroque sonata (terminology, function, spread, instrumentation, and structure) and Part II is an encyclopaedic survey of the solo and ensemble sonatas by approximately 300 composers, grouped by regions.<sup>16</sup> Chapters 13 and 14 are devoted to the sonata in England, covering a hundred-year period from 1660 to 1760 and fifty-three composers altogether (including twenty-seven 'foreigners'). The violin sonatas of Croft, Valentine (Op. 12), Humphries, Festing, McLean, and Gibbs are mentioned in passing here, as are Eccles's in chapter 15, which examines the sonata in France. Newman's consideration of these sonatas is, however, very sketchy, including only the date and place of publication, scoring and one or two sentences about each composer's style. The vast musical repertory reviewed in Newman's book leaves little room for detailed analysis of the formal, stylistic and technical detail of these works, or the context of their publication. Nevertheless, Newman's study, with its thorough bibliography and exhaustive references to sonata manuscripts, prints, and catalogues, remains invaluable as a reference work and guide to the sonata literature.

Michael Tilmouth's 'Chamber Music in England, 1675-1720' and Stanley Sadie's 'British Chamber Music, 1720-1790' were the first thorough studies of English/British

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<sup>16</sup> This grouping is based on the place of the composer's residence at the time the sonatas were composed (Italy, Austria/Germany, England, northern countries and France).

chamber music of these two periods.<sup>17</sup> Both works are divided into two parts, the first investigating concert life and the social and musical background of contemporary England/Britain, and the second (shorter) examining the music itself. Tilmouth and Sadie provide an impressive amount of material on concert life, especially in London and the provinces, which contributes considerably to knowledge of general musical activity in late seventeenth- and eighteenth-century England/Britain. The second parts of their studies (as in Newman's book) deals with chamber music in summary form only. These are overall surveys, broad outlines of the development of all instrumental genres, including the solo sonata, popular at that time. The violin sonatas of Croft and Viner (Tilmouth), Eccles, Humphries, Valentine (Op. 12), McLean, Holcombe, and Gibbs (Sadie) are described very briefly. Some of these descriptions are quite laconic, such as this one of Humphries's sonatas: 'Humphries was only nineteen years old in 1726, when his solos were published, and once again we see an immature harmonic and contrapuntal technique'.<sup>18</sup> Understandably, the scope of these theses and their thematic catalogues (almost seven hundred works in Sadie's thesis) did not permit close consideration of each work or even each genre. Sadie's catalogue of solo and trio sonatas, duets, accompanied sonatas, piano quartets, quintets and sextets, string trios and quartets clarifies many problems of chronology and attribution, although the data are outdated (as in Newman's volumes), since his work was written more than fifty years ago. Sadie's thesis, for instance, omits the violin sonatas of Festing, Valentine (Op. 13) and Oswald (c.1747).<sup>19</sup> In volumes 3 and 4 of *The Blackwell History of Music in Britain*, a few violin sonatas by British composers are also mentioned in passing.<sup>20</sup> In the chapter 'Consort Music II: From

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<sup>17</sup> Stanley Sadie, 'British Chamber Music, 1720-1790' (Ph.D. diss., University of Cambridge, 1957), pp. 158-71; and Michael Tilmouth, 'Chamber Music in England, 1675-1720' (Ph.D. diss., University of Cambridge, 1959), pp. 294, 324-5.

<sup>18</sup> Sadie, 'British Chamber Music, 1720-1790', p. 162.

<sup>19</sup> Festing's works are not discussed or listed in Sadie's catalogue because at that time he was thought to be of German origins. It should be added that Gunn's set of *Solos* is listed in the catalogue, but it is not mentioned in the text.

<sup>20</sup> Michael Tilmouth and Christopher D. S. Field, 'Consort Music II: From 1660', in *Music in Britain: The Seventeenth Century*, ed. Ian Spink (Oxford: Basil Blackwell, 1992), pp. 245-81; and Harry Diack Johnston,

1660' of volume 3 the sonatas of Croft are briefly discussed, whereas the sonatas of Eccles, Festing, and Gibbs are described in volume 4, chapter 4: 'Music in the Home I'. Several studies of Scottish music mention the sonatas of McLean and Oswald, but only in general terms.<sup>21</sup>

In addition to the above works, there are a few incidental contributions investigating the single sets of Croft, Festing and Gibbs. These occur as dissertations, journal articles, and prefaces to editions of the music. In John Fussell Harrison's thesis 'The Secular Works of William Croft', ten pages are devoted to Croft's three violin sonatas.<sup>22</sup> In his short analysis (accompanied by six musical examples), Harrison focuses on the structure of each movement, sometimes adding a brief comment about their harmony. The thesis ends with a thematic catalogue of Croft's secular works, organised by genre, which is of great assistance to specialists in eighteenth-century music. Croft's sonatas are also briefly discussed in the preface to the scholarly edition of Croft's 'Complete Chamber Music', and the Urtext edition of his violin sonatas.<sup>23</sup>

The Ph.D. thesis of Eldon LaVar Krantz is a practical edition of Festing's *Six Solos*, Op. 8.<sup>24</sup> The edition itself is preceded by an introduction (pp. 1-59), including a short biography of the composer, a discussion of the form and style of the sonatas, 'editorial considerations' (notation and errors, realization of the figured bass, ornaments), and performance suggestions. A chapter (II) on form and style is the most detailed of the thesis. After exploring the overall structure of each sonata, Krantz concentrates on such

'Music in the Home I', in *Music in Britain: The Eighteenth Century*, ed. Harry Diack Johnstone and Roger Fiske (Oxford: Basil Blackwell, 1990), pp. 159-201.

<sup>21</sup> John Purser, *Scotland's Music: A History of the Traditional and Classical Music of Scotland from Early Times to the Present Day* (Edinburgh: Mainstream, 2007), pp. 176-80; David Johnson, *Music and Society in Lowland Scotland in the Eighteenth Century* (London: Oxford University Press, 1972), pp. 61-2; and Henry George Farmer, *A History of Music in Scotland* (London: Hinrichsen Edition, 1947), pp. 331-4.

<sup>22</sup> John Fussell Harrison, 'The Secular Works of William Croft' (Ph.D. diss., Bryn Mawr College, 1977), pp. 179-88.

<sup>23</sup> William Croft, 'Complete Chamber Music', in *MB 88*, ed. Harry Diack Johnstone, (London: Stainer & Bell, 2009); and William Croft, 'Sonatas IV –VI', in *Severinus Early Music Editions: 4-6*, ed. Ian Payne (Sutton St Nicholas: Severinus Press, 1998).

<sup>24</sup> Eldon LaVar Krantz, 'Practical Edition of Six Sonatas for Violin and Piano by Michael Christian Festing' (Ph.D. diss., University of Rochester, 1973).



elements as form, harmony, tempo, rhythm and melody. His observations on Festing's harmony and binary forms are particularly interesting and informative. He draws attention to Festing's ability to write 'expressive and beautiful melodies',<sup>25</sup> and his thesis, written forty years ago, is still the most extensive study on Festing's Op. 8 or any of his violin sonatas as well as the only practical edition of Festing's violin set (only a few single sonatas have been issued in modern practical editions).

The sonatas of Festing and Gibbs have been discussed in articles by Gwilym Beechey and Sergei Bezkorvany, published in *The Strad*.<sup>26</sup> At the beginning of his article, Beechey briefly touches upon Festing's background and education. He then lists each of Festing's *Solos* collection, including its full title, date and place of publication. However, he describes only three sonatas from Op. 4 (Nos. 2, 3, and 8), since this opus contains 'some of Festing's best solos'.<sup>27</sup> Beechey highlights Festing's expertise in writing bold harmonic progressions and modulations, expressive and elegant melodic lines, and violinistic figurations. The article is illustrated with five musical examples.

Bezkorvany's article is a very short overview of each sonata from Gibbs's Op. 1. Because of limited space, Bezkorvany outlines the most interesting features that he found in these pieces, though his choices are sometimes surprising. For example, Sonata VII is described as follows: 'The sonata No. 7 in A minor ends with a movement marked *Affettuoso*. It is a simple twelve-bar tune in A major with two variations. The second variation also has a suggestion of the Scottish snap'.<sup>28</sup> In other sonatas Bezkorvany notices Gibbs's 'mastery of counterpoint', his skill in writing 'beautiful melodic lines' and passages demanding virtuoso technique. Surprisingly, he does not mention Gibbs's rich harmony. Gibbs's sonatas were also the subject of Elizabeth Skinner's thesis for an MMus in Performance at the Royal College of Music; unfortunately, the work is

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<sup>25</sup> *Ibid.*, p. iv.

<sup>26</sup> Gwilym Beechey, 'Michael Christian Festing and his Violin Sonatas', *The Strad* 85/1014 (1974), pp. 339-51; and Sergei Bezkorvany, 'The 8 Violin Sonatas of Joseph Gibbs', *The Strad* 89/1058 (1978), pp. 189 and 191.

<sup>27</sup> Beechey, 'Michael Christian Festing and his Violin Sonatas', p. 343.

<sup>28</sup> Bezkorvany, 'The 8 Violin Sonatas of Joseph Gibbs', p. 191.

unavailable for examination.<sup>29</sup>

Of all these eleven British composers, Croft is the only one whose life has been the subject of a thorough study. Biographical information on the others is very scarce. For example, the *Grove* entry on ‘Viner’ does not even include a bibliography. Some of these composers are mentioned in secondary sources, but usually in relation to other composers (as Gunn with William Hayes), institutions or events.<sup>30</sup> There is a thematic catalogue of Valentine’s works (over 180 pieces) by James Bradford Young.<sup>31</sup> In a concise, clearly written introduction, Young discusses the composer’s life, publication patterns, and provides an extensive bibliography of secondary literature. All Valentine’s published compositions, arranged by opus number, are then listed, with works in manuscript, arrangements and fragmentary pieces placed at the end. Each entry incorporates the title of the earliest extant publication, an inventory of the key of individual pieces, an account of all manuscripts, editions and recordings, and a one- or two-bar incipit of each movement. The catalogue contributes greatly to the identification of each composition in Valentine’s repertory, and proves to be an invaluable resource in providing bibliographic information on these works.

To conclude, the number of studies on early eighteenth-century violin sonatas by British composers is very small in comparison to the breadth of scholarship surrounding Italian, French and German violin sonatas. One of the reasons why this repertoire has not received more attention from scholars is that Britain produced no Vivaldi, Locatelli, Veracini, Leclair, or J. S. Bach. The *Grove* entry on violin music in eighteenth-century England illustrates this point:

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<sup>29</sup> Elizabeth Skinner, ‘Eight Solos for a Violin with a Thorough-Bass for the Harpsicord or Bass Violin Composed by Joseph Gibbs 1698-1788: An Interpretative and Stylistic Study’ (MMus thesis, Royal College of Music, 1997). Dr Peter Horton, Deputy Librarian at the Royal College of Music in London, could not ‘find any trace of this thesis’ (extracted from email correspondence with Dr Horton).

<sup>30</sup> All these sources are listed in Chapter 2.

<sup>31</sup> James Bradford Young, *A Thematic Catalog of the Works of Robert Valentine*, vol. 27 of MLA index and bibliography series (Canton, MA: Music Library Association, 1994). More details about Valentine’s life have been discovered by Cecilia Lopriore, ‘Robert Valentine: nuovi documenti biografici’, *Nuova rivista musicale italiana* 30/1 (1996), pp. 193-208.

In the 18th century London, as the largest and most cosmopolitan city in Europe, became a mecca for foreign virtuosos, many of whom (Geminiani, F. M. Veracini, Felice Giardini and Viotti) settled there at least for a time. Native English violinists seem not to have been able to hold their own against this sort of competition. Had he not died in a boating accident at the age of 22, Thomas Linley (ii) might have been an exception to this trend.<sup>32</sup>

An examination of early eighteenth-century British violin sonatas shows that even though Britain did not produce its own unique violin school at the time, it produced a corpus of sonatas which at least merit recognition and revival, on purely musical grounds.

### Approach

This thesis is divided into two parts. Part I consists of three chapters. The first chapter is introductory, discussing the principal background issues preceding the development of the violin sonata in Britain. As a detailed history of the violin sonata from its beginnings to 1700 is a subject of enormous scope, it can be given only in its basic essentials in the first section of Chapter 1, making reference to the literature already written on the topic, notably by Piotr Wilk, Willi Apel and Peter Allsop.<sup>33</sup> In order to understand a context of the development of the violin sonata and violin playing in Britain at the beginning of the eighteenth century, the chapter's second section examines the introduction of the violin sonata in seventeenth-century Britain,<sup>34</sup> highlighting only the most important historical phenomena relevant to this subject.

The next two chapters consider the violin sonata as a social phenomenon, addressing such questions as: who composed, played and published these 109 sonatas? Examination of contemporary newspapers, diaries and other primary and secondary

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<sup>32</sup> David Boyden and Peter Walls, 'Violin, 4: History and Repertory, 1600-1820, (ii) Violinists and Repertory, England', *Grove* 7, xxvi, pp. 716-21 (p. 719).

<sup>33</sup> Piotr Wilk, *Sonata na Skrzypce Solo w Siedemnastowiecznych Włoszech* (Wrocław: Wydawnictwo Uniwersytetu Wrocławskiego, 2005); Willi Apel, *Italian Violin Music of the Seventeenth Century*, ed. Thomas Binkley (Bloomington, IN: Indiana University Press, 1990); and Peter Allsop, *The Italian 'Trio' Sonata: From its Origins Until Corelli* (Oxford: Oxford University Press, 1992), and *Arcangelo Corelli: 'New Orpheus of our Times'*.

<sup>34</sup> Of course, the term Britain is not used in Chapter 1 as a synonym for the sovereign state of the United Kingdom, but it refers geographically to the island of Britain, politically to England, Scotland and Wales in combination.

sources has enabled these aspects to be more fully documented than before. It has also provided valuable insights into professional musical life in early eighteenth-century Britain. The aim of this investigation is to achieve a better understanding of these composers' work, the place they occupied in contemporary cultural life and the contribution they made to it, as well as the circumstances surrounding the publication and distribution of their *Solos*. As eighteenth-century musical life in Britain has already been examined in detail by several scholars, it is outlined in Chapter 2 only very briefly in order to place the selected composers and the dissemination and performance of their violin sonatas in appropriate environments.

Part II is directly concerned with the music itself and forms the central focus of the thesis. In Chapter 4 the 109 sonatas are thoroughly examined in terms of their external designs and internal forms, tonality, harmonic and melodic vocabulary. Chapter 5 investigates some remarkable aspects of violin technique used in these pieces. Analysis of this repertoire can assume various forms and approaches with different interests, emphases and priorities, generating different questions and answers. Schenkerian analysis, topic theory, formal analysis according to James Hepokoski and Warren Darcy, and *partimento* theory are among the most prominent analytical methodologies often used to examine eighteenth-century repertoire. Each of these approaches provides deep insights into the musical material and opens up vast areas of interpretative discourse and a whole range of analytical possibilities.

Broadly speaking, the aim of Schenker's analysis is to elucidate the way that individual pieces of music (generally movements) articulate the tonal realm. This is achieved through a distinction between the 'background' (the basic tonal progression underpinning the piece) and various levels of 'middleground' and 'foreground', in which this harmonic structure attains individuality. In Schenker's view the 'fundamental structure' (*Ursatz*) is common to all tonal music and can be described melodically as a descent from the tonic beginning on the third, the fifth, or the eighth degree of the scale

(*Ursatz*) underpinned by a I-V-I *Baßbrechung*.<sup>35</sup>

The topic or gestural analytical approach, on the other hand, focuses on the citation of discrete styles (such as marches or giges) outside their normal generic context (for example in sonatas), but extends well beyond purely musical issues.<sup>36</sup> In order to give a comprehensive account of signifier and signified, it is necessary to investigate their roots and associations, which often are embedded in the ‘extramusical’ world (in history, culture, literature, art, and/or contemporary social life). A topic can be just a passing fashion (such as the Turkish topic popular at the end of the eighteenth century) or a centuries-old musical sign (for instance, the hunt, the pastoral, the military, the masculine, the *piano*).<sup>37</sup>

Hepokoski’s and Darcy’s sonata theory offers a new mode of analysis for ‘sonata-form movements and the larger workings of multimovement sonatas, symphonies, and chamber music of the “early classical” and “classical” period’.<sup>38</sup> Hepokoski and Darcy propose to replace a single standard sonata type (exposition-development-recapitulation) with five different types, which appear in a wide range of compositions from that period.<sup>39</sup> They view sonata form as a mixture of spatial and temporal processes. Thus, instead of themes, thematic groups and sections, there are ‘zones’ or ‘action-spaces’. The ‘fundamental axioms’ of their theory are: the ‘genre sonata’, ‘rotation’ – a recycling of

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<sup>35</sup> The *Ursatz* principle is well described by Carl Schachter (*Unfoldings: Essays in Schenkerian Theory and Analysis*, ed. Joseph N. Straus, New York: Oxford University Press, 1999, p. 27): ‘The *Ursatz*, it must be remembered, is not only the final reduction of the piece’s linear and harmonic contents; it is also the expression, in the piece, of fundamental properties of major/minor tonality. Among these properties are: the origin in the tonic triad of melodic and harmonic progressions, the stepwise character of melody, the harmonic primacy of the fifth relationship, and progression to the *î/I* as final resolution.’

<sup>36</sup> The idea of topics is discussed by, for example, Leonard Ratner, *Classic Music: Expression, Form, and Style* (New York: Schirmer, 1980); Kofi V. Agawu, *Playing with Signs: A Semiotic Interpretation of Classic Music* (Princeton: Princeton University Press, 1991); Robert Hatten, *Musical Meaning in Beethoven: Markedness, Correlation, and Interpretation* (Bloomington: Indiana University Press, 1994); and Raymond Monelle, *The Sense of Music: Semiotic Essays* (Princeton: Princeton University Press, 2000).

<sup>37</sup> Theorists of the musical topic also divide topics into different categories. For example, Ratner divides them into three categories: dance measures, styles, and examples of word painting; or Monelle classifies topics as iconic (‘imitation of natural sounds’) and indexical (‘representation of musical events’).

<sup>38</sup> James Hepokoski and Warren Darcy, *Elements of Sonata Theory: Norms, Types, and Deformations in the Late-Eighteenth-Century Sonata* (New York and Oxford: Oxford University Press, 2006), p. v.

<sup>39</sup> Type 1 – the ‘sonata without development’; Type 2 – the ‘binary’ or ‘polythematic’ sonata design; Type 3 – the standard format with development; Type 4 – the ‘sonata rondo’; Type 5 – the sonata-ritornello hybrid employed in concertos.

the thematic pattern established in the exposition,<sup>40</sup> and ‘deformation’ (‘generic defaults’) – a departure from ‘standard options’ or ‘generic conventions’. This new-style sonata analysis has its own system of symbols, acronyms, abbreviations and technical terminology, which draw on scientific conventions or metaphors. The general discourse is enhanced by the use of quasi-scientific jargon (such as ‘trajectories’, ‘rotations’, ‘vectors’) and formulae (for example, the ‘deformational recapitulatory rotation’ of the Finale of Mozart’s Piano Sonata K. 309 is represented as ‘**P<sup>rf</sup>** [S<sup>1.4</sup> — (‘) Episode S<sup>1.2</sup> —] (‘) **S<sup>1.1</sup> S<sup>1.3</sup> S<sup>1.4</sup>** ⇒ RT! (‘) [P<sup>rf</sup>!! S<sup>1.2</sup>!!] (‘) **C** [S<sup>1.4</sup>!!]’).<sup>41</sup>

Another way of exploring eighteenth-century music is through the window of schemata – the *ars combinatoria* of pre-existing, interrelated schemata was an important aesthetic doctrine in that period. Research in *partimento* studies and analysis of replicated patterns in eighteenth-century works has become very popular in recent years.<sup>42</sup> The schemata can be analysed from different perspectives: simply as formal or music-theoretic constructs/categories, or can be placed in a broader research context – historical, cognitive-psychological,<sup>43</sup> philosophical, to name a few.

As the above brief outline of only four potential analytical approaches shows, analytical description of eighteenth-century music can be undertaken in many different ways. In the absence of a ‘catch-all’ analytical method, analysts need to select a combination of approaches that are best suited to the project in hand. Consequently, in this thesis, conventional analytical categories and methods (based largely on those of Hugo Riemann, and Hugo Leichtentritt) enriched by a semiotic perspective are employed

<sup>40</sup> Rotation comes in several varieties, from ‘half-rotational’ to double-, tri- or ‘quadri-rotational’.

<sup>41</sup> Hepokoski and Darcy, *Elements of Sonata Theory*, p. 412.

<sup>42</sup> The following sources offer only a glimpse of the *partimento* literature: Giorgio Sanguinetti, *The Art of Partimento: History, Theory, and Practice* (Oxford: Oxford University Press, 2012); Felix Diergarten, “‘The True Fundamentals of Composition’: Haydn’s Partimento Counterpoint”, *Eighteenth-Century Music* 8/1 (2011), pp. 53-75; Robert Gjerdingen, ‘The Formation and Deformation of Classic/Romantic Phrase Schemata: A Theoretical Model and Historical Study’, *Music Theory Spectrum* 8 (1986), pp. 25-43, and *Music in the Galant Style: Being an Essay on Various Schemata Characteristic of Eighteenth-Century Music* (New York: Oxford University Press, 2007).

<sup>43</sup> The concept of musical schema understood as a cognitive-psychological category was popularised by Leonard Meyer, see for example his *Style and Music: Theory, History, and Ideology* (Chicago: University of Chicago Press, 1989).

in order to describe the musical surface of early eighteenth-century British violin sonatas. Although only ‘foreground events’ are analysed in this thesis, some aspects of Schenker’s idea of structural hierarchy are used in harmonic and melodic analysis. Topics such as the pastoral and the *lamento*, and some popular galant schemata are also discussed here. However, these two theories (topic and *partimento*) are not used in the present thesis because it seems that a topic approach applies best to music of the late eighteenth century,<sup>44</sup> when multiple topics usually succeed each other within a single movement; and *partimento* theory tends to focus on local progressions, whereas the aim of this analysis is to describe the larger formal schemes of movements and to give a general account of the principal formal traits found in the sonatas under discussion and the nature of their violin writing.<sup>45</sup> Thus, conventional analytical categories: differentiation, segmentation, and standardisation have been chosen for the analytical description. These basic-level musical observations will assist in answering the questions: Was there a distinctive British idiom for the genre? What are the principal differences and similarities between British and other European examples of this repertoire? What were the chief foreign influences on British composers and how did they manifest themselves in their violin sonatas?

### Editorial policy

The absence of modern editions of most of the sonatas studied has required the presentation of a substantial number of musical examples, the most extensive ones being included in Appendix A. All these examples are quoted from sources listed in Appendix B. Some editorial amendments have been made to the examples incorporated in the text. These are simply modernisations of musical notation, affecting only the appearance, not the performance, of the music. Thus, they have been changed without comment. For example, original accidentals, and key- and time-signatures have been altered to suit

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<sup>44</sup> Also, Hepokoski’s and Darcy’s analytical method is not employed here because it is more relevant to the late eighteenth-century sonata and to sonata form.

<sup>45</sup> Further research on this repertoire could broaden its perspective with a turn to *partimento* theory.

modern conventions; redundant accidentals are omitted (an accidental applies throughout the bar); cancelling accidentals have been added where necessary; the natural sign is used to cancel sharps and flats; and time signatures marked by the figure '3' or '6/3' have been replaced by their modern equivalents. Trills are indicated by the common *tr* sign. Figures are positioned and printed as in the original sources; only redundant accidentals have not been retained. Occasional editorial additions or clarifications (for example, fingerings) are enclosed within square brackets. Performance suggestions (such as slurs, staccato, dynamics, ornaments, etc.) have not been added. Editorial slurs (dashed lines) have been included only in Ex. 4.42a in order to clarify the harmonic changes in this passage.



## CHAPTER 1

### The violin sonata before 1700

In his thesis, Harrison begins a description of Croft's sonatas for violin and continuo with an ambiguous, if not misleading, statement that these works:

Assume a particular importance when one considers that the earliest known sonata for violin and realized keyboard, by Pachelbel, was written in the 1690's and that Corelli's Op. 5 (the solo sonatas) appeared in 1700, the year following the Croft works.<sup>1</sup>

Harrison's statement implies that Croft's sonatas are among the earliest examples of this genre in the European repertoire, which is inaccurate. In fact, the publication of sonatas for violin and continuo had begun in Italy well before Croft's *Sonatas*. The object of this chapter is to provide a concise chronology of the genre's development from its origins to Croft in order to understand the context of early eighteenth-century British contributions to the repertoire.

#### The origins of the violin sonata

The term 'sonata' derives from the Italian verb *sonare* or *suonare*, meaning 'to sound' or 'to play an instrument'. Already at the beginning of the sixteenth century composers started to use the term *sonare* either to denote an instrumental piece or to emphasise the distinction between instrumental (*per sonare*) and vocal performances (*per cantare*) as, for example, in Ottaviano Petrucci's publication of frottolas 'per cantar e sonar' (Venice, 1509), Andrea Antico's *Frottole intabulate da sonare organi* (Rome, 1517), and Agostino Licino's *Primo libro di duo cromatici [...] da cantare et sonare*

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<sup>1</sup> Harrison, 'The Secular Works of William Croft', p. 179.

(Venice, 1545).<sup>2</sup> In the first printed vihuela music, *El Maestro* (Valencia, 1536) by Luys Milán, the word ‘sonada’ is employed as a second reference to distinguish some of the dances (‘villancicos y sonadas’), but the earliest known occurrence of ‘sonata’ as an actual title of a work appears in Giacomo Gorzanis’s *Intabolatura di liuto* (Venice, 1561).<sup>3</sup> One of Gorzanis’s suites is headed ‘Sonata per liuto’ and it comprises a ‘Pass’ e mezo’ (C) and a ‘Padoana’ (6/8). Towards the end of the sixteenth century the number of sonatas included in Italian instrumental or instrumental/vocal collections was increasing.<sup>4</sup> However, these first uses of the term ‘sonata’ imply a generic meaning of instrumental pieces rather than any formal or stylistic characteristics.

In the first half of the seventeenth century the sonata still did not exist as an independent form; it was subsumed into genres such as the canzona, sinfonia, ricercar, toccata, variation or fantasia. The word ‘sonata’ was usually employed synonymously with ‘canzona’ or ‘sinfonia’.<sup>5</sup> Occasionally, this resulted in inherent contradictions, as in Stefano Bernardi’s *Madrigaletti [...] con alcune sonate a tre*, Op. 12 (1621), in which the title lists sonatas, despite the fact that none of the works included is actually called ‘sonata’; or in Giovanni Picchi’s *Canzoni da sonar* (1625), piece No. 15 is described as ‘canzona’ in the index and ‘sonata’ in some of the part-books.<sup>6</sup> By the middle of the seventeenth century, ‘sonata’ had eventually replaced ‘canzona’ as the most popular term for an abstract work comprising several sections (some of which are fugal) clearly

<sup>2</sup> For a full account of the word’s origins and the sonata’s beginnings, see Newman, *The Sonata in the Baroque Era*, pp. 17-19; and Sandra Mangsen, ‘Sonata: 1. Baroque’, *Grove7*, XXIII, pp. 671-7.

<sup>3</sup> Newman, *The Sonata in the Baroque Era*, p. 18.

<sup>4</sup> *Ibid.*, pp. 18, 99. For example, in Fabritio Caroso’s *Il ballarino* (1581) 42 pieces appear under the heading ‘sonata’; and Giovanni Gabrieli also included two sonatas in his *Sacrae symphoniae* (1597).

<sup>5</sup> See, for example, Girolamo Frescobaldi’s *Il primo libro delle canzoni* (1628), and Bartolomeo Montalbano’s *Sinfonie ad uno, e doi violini* (1629). As early as 1619, Praetorius, in the third volume of his *Syntagma musicum*, tried to describe the differences between the canzona and sonata. The subject is also discussed by: Eunice Crocker, ‘An Introductory Study of the Italian Canzona for Instrumental Ensembles and its Influence upon the Baroque Sonata’ (Ph.D. diss., Radcliffe College, 1943); Eleanor Selfridge-Field, ‘Canzona and Sonata: Some Differences in Social Identity’, *IRASM* 9/1 (1978), pp. 111-19; Allsop, *The Italian ‘Trio’ Sonata*, pp. 47-66; and Sandra Mangsen, ‘Instrumental Duos and Trios in Printed Italian Sources, 1600-1675’ (Ph.D. diss., Cornell University, 1989).

<sup>6</sup> For more examples, see Allsop, *The Italian ‘Trio’ Sonata*, pp. 47-8; and Newman, *The Sonata in the Baroque Era*, p. 132, where he describes different titles in Stradella’s MSS (the Modena Library).

demarcated by changes in metre, tempo, character, mood and style.<sup>7</sup> The term ‘sinfonia’, on the other hand, was still used interchangeably with the sonata in some late seventeenth-century works, notably in Angelo Berardi’s *Sinfonie a violino solo*, Op. 7 (1670), Giovanni Viviani’s *Capricci armonici*, Op. 4 (1678), and Battista Bassani’s *Sinfonie a due, e tre* (1683).<sup>8</sup>

The earliest known sonatas for violin and continuo appear in Biaggio Marini’s *Affetti musicali*, Op. 1 (Venice, 1617).<sup>9</sup> The set contains, along with dances, canzonas, sonatas and sinfonias for a variety of instruments, three violin sonatas entitled respectively ‘La Ponte’, ‘La Orlandina’ and ‘La Gardana’.<sup>10</sup> The next violin sonatas were also published in Venice, the city which played an important role in the early history of this genre.<sup>11</sup> In 1620 Innocentio Vivarino issued *Il primo libro de motetti [...] con otto sonate per il violino o altro simile stromento*, and eight years later two publications appeared: Tomaso Cecchino’s *Cinque messe [...] con otto sonate* and Ottavio-Maria Grandi’s *Sonate à 1.2.3.4. & 6.*, Op. 2.<sup>12</sup> Over subsequent decades the Italian sonata for violin and continuo flourished, chiefly through the work of the composers listed in Table 1.1.<sup>13</sup>

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<sup>7</sup> Allsop (*The Italian ‘Trio’ Sonata*, p. 51) notes that the word ‘Canzona’ was not used after 1650 as an overall title for an instrumental collection. However, it was sometimes employed as a heading for a sonata’s fugal movement (for example, by William Young and Henry Purcell).

<sup>8</sup> For more examples, see Allsop, *The Italian ‘Trio’ Sonata*, p. 52.

<sup>9</sup> Wilk, *Sonata na Skrzypce*, pp. 46, 65. As Wilk points out, Giovanni Paolo Cima’s two sonatas from *Concerti ecclesiastici* (Milan, 1610) are wrongly classified by Newman (*The Sonata in the Baroque*, p. 118) as the first solo violin sonatas; they are in fact trio sonatas.

<sup>10</sup> They all have a two-voiced texture. ‘La Orlandina’ (53 bars) and ‘La Gardana’ (48 bars) are labelled ‘symfonia a uno’, while ‘La Ponte’ is entitled ‘sonata a due’ (39 bars). Their violin pitch range is very limited (from d<sup>1</sup> to b<sup>2</sup>, f# to b<sup>2</sup>, and d<sup>1</sup> to b<sup>2</sup>, respectively).

<sup>11</sup> For a full account of Venice’s role in the early development of the sonata, see Selfridge-Field, *Venetian Instrumental Music from Gabrieli to Vivaldi*, pp. 88-282. It should be added that this development was facilitated by the Venetian presses which produced the majority of editions in Italy until 1650. In the second half of the century they had been overtaken by the Bolognese publishing houses (including those of Monti, Silvani, and Micheletti).

<sup>12</sup> Wilk, *Sonata na Skrzypce*, p. 46.

<sup>13</sup> *Ibid.*, pp. 44-8; According to Wilk’s research, around 220 abstract (*da chiesa*) sonatas for violin and continuo were written by 30 Italian composers in the seventeenth century. See also Henry G. Mishkin, ‘The Solo Violin Sonata of the Bologna School’, *MQ* 29/1 (1943), pp. 92-112 (pp. 94-5, 100-1).

**Table 1.1.** Seventeenth-century Italian composers of the sonata for violin and continuo.

Centre	Composer
Venice	Biagio Marini, Innocentio Vivarino, Tomaso Cecchino, Dario Castello, Giovanni Battista Fontana
Modena	Marco Uccellini, Giuseppe Colombi, Giovanni Battista Vitali, Carlo Ambrogio Lonati
Bologna-Ferrara	Ottavio-Maria Grandi, Bartolomeo Montalbano, Maurizio Cazzati, Angelo Berardi, Pietro Degl' Antonii, Giuseppe Torelli
Rome	Girolamo Frescobaldi, Giovanni Antonio Leoni, Alessandro Stradella, Arcangelo Corelli
Innsbruck	Giovanni Antonio Pandolfi-Mealli, Giovanni Bonaventura Viviani

The first extant collection entirely devoted to violin sonatas was Uccellini's *Sonate overo canzoni*, Op. 5 (Venice, 1649), and Leoni's *Sonate di violino*, Op. 3 (Rome, 1652) followed.<sup>14</sup> By the end of the seventeenth century violin sonatas had developed from canzona-like pieces of one long, sectionalised movement to multi-movement forms. Also the violin writing had evolved from non-idiomatic to technically advanced, exploiting a whole range of virtuoso devices such as *bariolage*, arpeggio and up-bow staccato figurations, multiple-stops, *scordatura*, high positions, violinistic leaps, diminution formulas, and difficult passagework (the sonatas of Uccellini, Pandolfi, Lonati and Corelli are the most technically challenging). Further, Corelli codified the 'free' (church) sonata norms which, broadly speaking, are:

- a) the slow-fast-slow-fast sequence of movements, usually an introduction in duple metre – allegro fugue – slow tripla – a dance-like finale in triple metre;
- b) the first movement treated not as a very brief introduction to the fugue, but as an independent entity, full of emotional intensity;

<sup>14</sup> Wilk, *Sonata na Skrzypce*, pp. 22, 32.

c) internal coherence or unity within the cycle as a whole became greater than before, achieved by applying a general consistency of harmonic vocabulary and melody, and some cross-reference such as corresponding melodic material (typically movement beginnings) and cadential formulae.<sup>15</sup>

The popularity of Italian sonatas and a virtuoso approach to violin playing spread first northward to Austrian and German lands, where many Italian composers and musicians found employment.<sup>16</sup> The most significant contributions to the evolution of the genre and violin technique in the German-speaking countries were Johann Heinrich Schmelzer's six *Sonatae Unarum Fidium* (Nuremberg, 1664); Johann Jakob Walther's *Scherzi da violino solo con il basso continuo* (Dresden, 1676); Heinrich Biber's 'Rosenkranz' (Rosary) sonatas (c.1674) and *Sonatae, violino solo* (Nuremberg, 1681); and Johann Paul Westhoff's *Sonate a violino solo con basso continuo* (Dresden, 1694).<sup>17</sup> Their sonatas display formidable violin technique, involving advanced polyphonic writing, elaborate multiple-stopping, the use of high positions, passages of rapid scales, *scordatura*, arpeggios and frequent string-crossing, showing that in the last decades of the seventeenth century Germany and Austria enjoyed a hitherto unparalleled development of violin virtuosity. Walther and Biber in particular exploited violin technique to such a level that they might be regarded as the Paganinis of the seventeenth century.<sup>18</sup> Despite strong Italian influences, indigenous traits were also incorporated in the Austro/German sonata – especially the contrapuntal and ensemble-suite tradition.<sup>19</sup> Of particular interest in these sonatas is the frequent employment of variation-movements (a type rarely found in the Italian violin sonata), programmatic effects and independent, elaborate bass lines.

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<sup>15</sup> See Allsop, *Arcangelo Corelli*, pp. 69-105, 120-38.

<sup>16</sup> For example, Giovanni Battista Buonamente, Antonio Bertali, Giovanni Priuli, Marco Antonio Ferro, Giovanni Arrigoni and Giovanni Valentini in Vienna; Stefano Bernardi in Salzburg; Marini in Neuburg; and Carlo Farina in Dresden.

<sup>17</sup> See Newman, *The Sonata in the Baroque Era*, pp. 201-54.

<sup>18</sup> Burney (II, p. 462) noted that 'of all the violin players of the last century, Biber [1644-1704] seems to have been the best, and his solos are the most difficult and the most fanciful of any Music I have seen of the same period'. Also François-Joseph Fétis (*Biographie universelle des musiciens*, 8 vols., Paris: Didot Frères, 1865, VIII, p. 413) notes that Walther was 'le Paganini de son siècle'.

<sup>19</sup> See John Daverio, 'In Search of the Sonata da Camera before Corelli', *AcM*, 57 (1985), pp. 195-214.

After Germany and Austria the sonata spread to England, and then on to France.

### **The sonata and violin technique in Britain before 1700**

In Britain the first violin consort was created in 1540, when six string-players from Venice received posts at Henry VIII's court.<sup>20</sup> The violin was initially used only at Court to accompany such activities as dancing and masques, but towards the end of the century it began to be part of several groups of waits and also instrumental ensembles employed in aristocratic households and theatres.<sup>21</sup> During masques, comedies, and tragedies the 'fiddler (s)' provided dance music (often combined with small speaking roles) and the musical accompaniment to songs and various scenes so as to heighten their dramatic effect or to intensify emotions.<sup>22</sup> When the playhouses were closed and the theatre companies dissolved during the greater part of the Interregnum, some violinists had to earn their living by playing at taverns and, as Roger North put it, in 'private society':

During the troubles; and when most other good arts languished Musick held up her head, not at Court nor (in the cant of those times) profane Theatres, but in private society, for many chose rather to fiddle at home, than to goe out, and be knockt on the head abroad.<sup>23</sup>

In sixteenth- and early seventeenth-century Britain, the violin had been associated primarily with dance music. For example, the few surviving sources of

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<sup>20</sup> Peter Holman, *Four and Twenty Fiddlers: The Violin at the English Court 1540-1690* (Oxford: Clarendon Press, 2002), p. ix; on pp. 32-57 Holman explores the beginnings of this consort in detail. By 1631 there were fourteen violinists in the Royal Band.

<sup>21</sup> *Ibid.*, pp. 123-43; Holman notes that references to violins can be found in documents related to Leicester House in London and the households of, for example, Sir Henry Sidney, Sir Thomas Kytson of Hengrave Hall in Suffolk, the Earl of Leicester at Kenilworth Castle, Lord Lumley; and to the waits of Malton, Chester, and York.

<sup>22</sup> See John P. Cutts, 'Jacobean Masque and Stage Music', *ML* 35/3 (1954), pp. 185-200; David Fuller, 'The Jonsonian Masque and its Music', *ML* 54/4 (1973), pp. 440-52; Curtis A. Price, *Music in the Restoration Theatre with a Catalogue of Instrumental Music in the Plays 1665-1713* (Ann Arbor, MI: UMI Research Press, 1979), pp. 73-7; Harold Love, 'The Fiddlers on the Restoration Stage', *EM* 6/3 (1978), pp. 391-9; and Andrew J. Sabol (ed.), *Four Hundred Songs and Dances from the Stuart Masque* (Providence, RI: Brown University Press, 1978).

<sup>23</sup> Wilson, p. 294. Some musical meetings were documented by contemporary writers (such as Thomas Mace, Anthony à Wood, Lucy Hutchinson, Roger North, or Samuel Pepys); thus it is known that concerts were organised, for example, in the households of the violinist David Mell, the composers William Lawes and Thomas Tomkins (Worcester), the organist William Ellis, Cromwell's chaplain John Owen, Colonel John Hutchinson, Roger North, and Samuel Pepys.

Elizabethan and Jacobean court consort repertory contain almost entirely dances, especially pavans, galliards and almains.<sup>24</sup> In 1613 the Italian composer Angelo Notari, who was in the service of Prince Henry and then Charles,<sup>25</sup> published in London his *Prime musiche nuove*, a collection of canzonettas for one to three voices and continuo executed by ‘la Tiorba, et altri Strumenti’. One of the songs, ‘Cosi di ben amar’, includes a ‘Sinfonia Violino’ for two violins and continuo which, according to Peter Holman, ‘is a landmark in the history of the violin in England [as this is] the earliest datable piece in an English source that uses the violin outside those repertoires that were principally associated with dance music’.<sup>26</sup> Further, the form of the canzona for ‘violino’ and bass in the Notari autograph GB-Lbl, Add. MS 31440 is similar to the earliest Italian sonatas and canzonas, such as those by Cima (1610), Giulio Belli (1613) and Giovanni Battista Riccio (1620).<sup>27</sup>

Although Italian violin music reached Britain and aroused some interest,<sup>28</sup> British composers did not treat the violin before 1650 in a manner comparable to the advanced practices of the Italian composers of violin sonatas. The fantasia-suite, a distinctly English genre, was the basic type of English ‘serious’ (or contrapuntal)

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<sup>24</sup> See Holman, *Four and Twenty Fiddlers*, pp. 144-93, where the following sources are described in detail: the print of Tallis and Byrd, *Cantiones [...] Sacrae* (London, 1575); US-NH, Filmer MS 2; and GB-Lbl, Egerton MS 3665; and dances found in the manuscripts of Jacobean masques.

<sup>25</sup> Notari came to London in 1610 or 1611 from Venice where he was a member of the Accademia degli Sprovisti.

<sup>26</sup> Holman, *Four and Twenty Fiddlers*, p. 203.

<sup>27</sup> *Ibid.*, p. 205. In addition to the canzona, the autograph contains three variations for violin and continuo and vocal music from Italian prints issued between 1620 and 1633. There is no evidence that Notari is the composer of these violin pieces. See also Pamela J. Willetts, ‘A Neglected Source of Monody and Madrigal’, *ML* 43/4 (1962), pp. 329-39, and ‘Autographs of Angelo Notari’, *ML* 50/1 (1969), pp. 124-6.

<sup>28</sup> Apart from Notari, Italian music was promoted by a London bookseller Robert Martin, who imported many Italian editions in the first half of the seventeenth century, among them, the sonatas of Giuseppe Scarani (Op. 1), Castello (Op. 1), G. Gabrieli, and Marini (Op. 8) – all these items appear in the Martin 1633 catalogue; see Donald W. Krummel, ‘Venetian Baroque Music in a London Bookshop: The Robert Martin Catalogues, 1633-50’, in *Music and Bibliography: Essays in Honour of Alec Hyatt King*, ed. Oliver Neighbour (New York: Clive Bingley, 1980), pp. 1-27. Two books of Italian sonatas (the *Sonate* of Giovanni Battista Buonamente, 1636; and Salomone Rossi, 3rd edn 1638) were probably acquired by Richard Nicholson (*d*1639), the first Professor of Music at Oxford; see Denis Stevens, ‘Seventeenth-Century Italian Instrumental Music in the Bodleian Library’, *AcM* 26 (1954), pp. 67-74.

chamber music and was most closely identified with viols;<sup>29</sup> and yet, it was also the main vehicle for the violin until after the first years of the Restoration. Twenty-three fantasia-suites by John Coprario (composed between 1622 and 1625) are the first British contrapuntal pieces to include the violin.<sup>30</sup> The trend of writing fantasia-suites with violins was followed by Coprario's student William Lawes.<sup>31</sup> The similarities between the 'violin' fantasias of these two composers are apparent not only in their scorings – one or two violins, bass viol and organ – but also in the sequence of movements – fantasia-almaine-galliard.<sup>32</sup>

The same texture and formal structure appear in John Jenkins's fantasia-suites, but unlike Coperario and Lawes, Jenkins does not use the designation 'violin', but the ambiguous 'treble'.<sup>33</sup> However, the figurations, especially in his later pieces, are characteristic of the violin. Jenkins's first fantasia-suites, with their rich, consistently polyphonic texture, chromatic progressions and complex rhythmic continuity, represent the 'ancient' style; but, as North observed, afterwards Jenkins 'diverted to a more lively ayre, and was not onely an innovator, but became a reformer of musick'.<sup>34</sup> The stylistic change which took place in Jenkins's works heralded the new era. In the new-style fantasia-suites (composed after 1650) Jenkins shows a preference for three-part writing. This scoring and the fantasia's clear subdivision into contrasted and discontinuous sections of different tempo and texture suggest the influence of the Italian trio sonata. Jenkins's new approach to treble writing – more elaborate, technically challenging and

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<sup>29</sup> The term 'fantasia-suite' is an invention of modern musicologists to describe the most common pattern of this hybrid form of the early Baroque era: namely, a fantasia followed by two dances, one in duple (usually almaine) and one in triple time ('galliard' or 'corant'). Sometimes a dance title is replaced by 'ayre' or 'air'; see Christopher D. S. Field, 'Consort Music I: Up to 1660' in *Music in Britain: The Seventeenth Century*, ed. Ian Spink (Oxford: Basil Blackwell, 1992), pp. 197-244.

<sup>30</sup> *John Coprario: Fantasia-Suites*, in *MB 46*, ed. Richard Charteris, (London: Stainer & Bell, 1980). Fifteen of these fantasias are for one violin and eight for two violins, accompanied by the bass viol and organ.

<sup>31</sup> For a full account of Lawes's fantasia-suites, see John Cunningham, *The Consort Music of William Lawes 1602-1645* (Woodbridge: The Boydell Press, 2010), pp. 177-212.

<sup>32</sup> Lawes wrote eight fantasia-suites for one and eight for two violins, bass viol and organ; see *Ibid.*, p. 202.

<sup>33</sup> For a fuller discussion of Jenkins's work, see Andrew Ashbee and Peter Holman, *John Jenkins and his Time: Studies in English Consort Music* (Oxford: Oxford University Press, 1996).

<sup>34</sup> Wilson, p. 345. From about 1654 Jenkins was a frequent guest at North's house in Kirtling (North studied music with him); thus, there are many references to Jenkins in North's writings.



violinistic – may have been inspired by the performances of his friend, a German virtuoso violinist Thomas Baltzar, who resided in England from 1655 until his death in 1663.<sup>35</sup> The English public was astonished by Baltzar's frequent use of high positions, rapid passagework, *scordatura* and difficult multiple-stopping,<sup>36</sup> and even the technique of the best English violinist David Mell was overshadowed by Baltzar's playing.<sup>37</sup> The violin also appears in fantasia-suites by Matthew Locke, John Hingeston, and Christopher Gibbons.

It was not until the Restoration of Charles II in 1660 that the fantasia-suite lost its popularity, evidently largely on account of the king's musical taste; for Charles II 'had an utter detestation of fancys, and [...] could not forbear whetting his witt upon the subject of the fancy-musick, and [...] could not bear any music to which he could not keep the time'.<sup>38</sup> He established a band of 'Twenty-four Violins' modelled directly on Louis XIV's 'Vingt-Quatre Violons du Roi'.<sup>39</sup> French musicians began to arrive in London to perform at Court (including Robert Cambert, James Paisible, François La Riche, Daniel de Moivre, and Maxent de Bresmes), and English musicians were sent by the King to Paris to absorb at first hand French styles of string playing and composition (for example, John Banister and Pelham Humphrey). The repertoire of the Band consisted mainly of French-style airs and dances, particularly the suites of branles.<sup>40</sup> However, Charles II's love for the airy and brisk French style did not find universal favour and enthusiasm. A vogue for Italian music was growing rapidly among English composers and the public, and

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<sup>35</sup> For a fuller account of Baltzar's performances and compositions, see Peter Holman, 'Thomas Baltzar (?1631-1663), the 'Incomparable Lubicer on the Violin', *Chelys* 13 (1984), pp. 3-38. Baltzar probably studied with Johann Schop.

<sup>36</sup> See Andrew Clark (ed.), *The Life and Times of Anthony à Wood*, 5 vols. (Oxford, 1891-1900), I, pp. 256-7; and Esmond Samuel de Beer (ed.), *The Diary of John Evelyn* (London: Oxford University Press, 1959), p. 367.

<sup>37</sup> Holman, *Four and Twenty Fiddlers*, pp. 268-70. As Holman notes, the manuscript GB-Och, Mus. MSS 433, which contains solo violin pieces and the divisions on the song 'John, come kiss me now' written by Baltzar and Mell, gives us some idea of their violin technique. Compared to Baltzar's frequent uses of the third position and elaborate chords, Mell's pieces require a rather modest violin technique.

<sup>38</sup> Mary Chan and Jamie C. Kassler (eds.), *Roger North's The Musicall Grammarian 1728* (Cambridge: Cambridge University Press, 1990), p. 262.

<sup>39</sup> In North's view the band 'disbanded all the old English musick at once'; see Wilson, p. 300.

<sup>40</sup> Holman, *Four and Twenty Fiddlers*, pp. 305-30.

eventually ‘the French was wholly layd aside and nothing in towne had a relish without a spice of Itally’.<sup>41</sup> This change in fashion can be ascribed to two main factors.<sup>42</sup> First, from about 1660 the custom of travelling to Italy as part of the Grand Tour flourished. The trip was undertaken by wealthy young men for the sake of learning and intellectual self-improvement. The Grand Tourists had the opportunity to hear and in some cases even to study with the best Italian masters such as Corelli, Bassani or Torelli, whose works they brought back home and performed at their private concerts,<sup>43</sup> which played a significant role in forming public taste. Second, increasing numbers of Italian musicians arrived in England (among them Francesco Corbetta, Giovanni Battista Draghi, and Vincenzo Albrici), of whom Nicola Matteis was the most famous and influential figure in London from around the late 1660s.<sup>44</sup> This virtuoso violinist and composer took the English capital by storm with the brilliance of his violin technique.<sup>45</sup> Some aspects of Matteis’s playing are revealed in his four sets of *Ayres* for violin and continuo (published in London between 1676 and 1687), which include mostly dances, a few airs, ‘abstract’ preludes and fugal movements. The term ‘sonata’ occurs twice, but only to designate short introductory movements. Matteis’s facility in double-stops, the manner of holding the violin and bow, the variety of bowings, and the technique of playing in high positions were all quite novel to the English, as North remarks:

He was an excellent musitian, and performed wonderfully upon the violin. His manner was singular, but in one respect excelled all that had

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<sup>41</sup> Wilson, p. 310.

<sup>42</sup> These factors are also discussed in: Burney, II, pp. 407, 990; Wilson, pp. 358-9; and Hawkins, II, p. 806.

<sup>43</sup> For example, the collection, which belonged to Sir Gabriel Roberts in 1680 (GB-Lbl, Add. MS 31431), includes sonatas composed by Legrenzi, Colista, Vitali, and Cazzati; and the sources GB-Ob, MS Mus.Sch.C.79 and C.80 contain Italian sonatas, copied by Edward Lowe around 1680 for the Oxford Music School; see Robert Perry Thompson, ‘English Music Manuscripts and the Fine Paper Trade, 1648-1688’ (Ph.D. diss., University of London, 1988), pp. 431-67.

<sup>44</sup> The exact date of Matteis’s arrival in England is not known. It is probable that he was in London several years earlier than 1674—the first known record of his presence there; see Simon Jones, ‘The “Stupendious” Nicola Matteis: An Exploration of his Life, his Works for the Violin and his Performing Style’, 3 vols. (Ph.D. diss., University of York, 2003), I, pp. 8, 18. For a full discussion of Italian musicians in Restoration England, see Margaret Mabbett, ‘Italian Musicians in Restoration England (1660-90), *ML* 67/3 (1986), pp. 237-47.

<sup>45</sup> Of the contemporary sources, by far the most detailed are Roger North’s reminiscences of Matteis and his violin technique; see Wilson, pp. 165-9, 307-10, 355-8; and Chan and Kassler, *The Musically Grammarian*, p. 165.

bin knowne before in England, which was the *arcata*; his *stoccatas*, *tremolos*, devisions, and indeed his whole manner was surprising, and every stroke of his was a mouthfull.<sup>46</sup>

Not surprisingly, then, Matteis's example bolstered interest in the violin, violin music, and 'the Italian manner of playing'.<sup>47</sup> Charles Burney even went so far as to claim that it was 'the compositions and performance of Nicola Matteis [that] had polished and refined our ears, and made them fit and eager for the sonatas of Corelli'.<sup>48</sup> In other words, a climate was established in which the sonata, especially for the violin, would eventually flourish in Britain.

The earliest known works entitled 'sonata' by British-born composers were intended for three or more instruments, and were written on the Continent. Their authors – Henry Butler and William Young – two Catholic exiled bass viol players, spent most of their lives in Spain and Innsbruck respectively.<sup>49</sup> Butler's three trio sonatas for violin, bass viol and continuo, and one untitled piece for solo bass viol and continuo appear only in manuscript sources.<sup>50</sup> Since Butler died in 1652, these works must have been composed before that date. Young's sonatas, on the other hand, appear in print as *Sonate à 3, 4, 5 con alcune allemande, correnti e balletti à 3* (Innsbruck, 1653), which is the first extant publication of sonatas by a British composer. Young's journey to Italy in 1652 with his patron Archduke Ferdinand Karl probably gave him the opportunity to study the newly developing Italian sonata.<sup>51</sup> The eleven sonatas and nineteen dances in his *Sonate* are for a group of two to four violins with bass viol and continuo. The pieces follow the pattern of many Italian sonatas printed at the time, comprising from three to five contrasting movements, one of which is a fugal allegro in common time, labelled

<sup>46</sup> Wilson, p. 355. Also John Evelyn writes about his own admiration for Matteis's technique, see Guy de la Bédoyère (ed.), *The Diary of John Evelyn* (Woodbridge: Boydell Press, 2004), p. 202.

<sup>47</sup> Wilson, p. 310; North notes that Matteis 'bredd such a favour for the Itallian manner that most musicall gentlemen openly professed to owne that, and no other manner'.

<sup>48</sup> Burney, II, p. 990.

<sup>49</sup> Min-Jung Kang, 'The Trio Sonata in Restoration England (1660-1714)' (Ph.D. diss., University of Leeds, 2008), p. 82.

<sup>50</sup> *Ibid.*, p. 83. Kang lists all British sources and other concordances of Butler's sonatas; for example GB-Drc, MSS.D2, D.5 and D.10.

<sup>51</sup> Michael Tilmouth and Peter Holman, 'Young [Joungh], William', *Grove7*, xxvii, pp. 678-9.

‘canzona’. They are full of angular rhythms, dissonances, chromaticism, and robust passages of dialogue between the violins. The violin stays in the first position, with only a few fourth-finger extensions reaching c<sup>3</sup>. Notably, neither Hawkins nor Burney mentions Young in their *Histories*, which might suggest that Young’s sonatas were not widely known in England.<sup>52</sup> Instead, they point to Jenkins’s ‘twelve Sonatas for two violins and a bass’, ‘printed at London about the year 1660 and at Amsterdam in 1664’, as the first sonatas written by an Englishman, and ‘the first essay towards the introduction of the Sonata into England’.<sup>53</sup> No copy of Jenkins’s sonatas is known to have survived, and his 1664 set probably derived from Playford’s *Courtly Masquing Ayres* (London, 1662), which were, in fact, dance suites.<sup>54</sup>

Thirty years after Young’s *Sonate*, Henry Purcell published 12 *Sonnata’s of III Parts: Two Viollins and Basse: To the Organ or Harpsecord* (London, 1683), which is the first collection of sonatas by a British composer published in Britain.<sup>55</sup> Purcell’s second set, *Ten Sonata’s in Four Parts*, was printed posthumously, in 1697. In the Preface to the first set Purcell emphasises that the pieces are in the Italian style and the audience should begin ‘to loath the levity, and balladry of our neighbours’, which of course is a criticism of the superficiality of French instrumental music (so popular at the Court of Charles II). Indeed, the overall form of his sonatas derives from the Italian sonata with respect to the number and order of movements.<sup>56</sup> They comprise from four to seven movements and, as with Young (and also Colista, Uccellini, Leoni, or Berardi) in his sonatas, Purcell uses the term *canzona* to describe the fugal movements, which are usually placed second. Although no movements bear dance titles, some are written in

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<sup>52</sup> The set was not reprinted in England; only a few pieces from the *Sonate* have been found in GB-Ob, MS Mus.Sch.E.447-9; GB-Lbl, R.M.20.h.9, and the Durham MS; see Kang, ‘The Trio Sonata’, p. 87.

<sup>53</sup> Hawkins, II, pp. 584, 706; and Burney, II, p. 322.

<sup>54</sup> Rudi A. Rasch, ‘Seventeenth-Century Dutch Editions of English Instrumental Music’, *ML* 53/3 (1972), pp. 270-3.

<sup>55</sup> There are a few trio sonatas in manuscript by native composers such as Anthony Poole, Isaac Blackwell, Robert King and John Blow, which may have been composed before the Purcell print; see Kang, ‘The Trio Sonata’, pp. 91-111, where she describes in detail all these manuscript sources.

<sup>56</sup> For a fuller account of Purcell’s sonatas, see Michael Tilmouth, ‘The Technique and Forms of Purcell’s Sonatas’, *ML* 40/2 (1959), pp. 109-21.

dance style and character, gigue are especially common. The sonatas display dense, adventurous and ingenious contrapuntal interplay, harmonic richness with bold strokes of chromaticism and sequential chains of dissonances, rhythmic vivacity and melodic invention. The violin technical requirements are modest (as in Young's sonatas), which is appropriate for trio sonatas. Although the pitch range in Purcell's sonatas is from g to d<sup>3</sup>, the G string and those notes above b<sup>3</sup> (the first position) are only rarely used.

From the mid-1680s to July of 1701, a Moravian viol player and composer Gottfried Finger was active in London, working mostly as a freelance musician.<sup>57</sup> In 1690 he published *VI Sonatas or Solo's, Three for a Violin & Three for a Flute with a Thorough Bass for ye Harpsychord*, which is the first collection of sonatas for solo instrument and continuo ever to be issued in Britain.<sup>58</sup> Like Purcell in his 1683 set, Finger claims in his dedication to Charles Montagu (3rd Earl of Manchester) that he adopted the Italian style: 'The Humour of them [sonatas] is principally Italian: A sort of music which thô the best in the World, yet is but lately naturaliz'd in England'. Finger's violin sonatas (in Bb, F, and E major respectively) are divided into six contrasting movements. Sudden shifts in tempo and character, and the frequent use of solo continuo at the ends of movements are the most striking features of these sonatas. The harmonic vocabulary is rather conservative and unadventurous.

It appears that Finger's *Sonatas* inspired Daniel Purcell to issue in 1698 his *Six Sonata's or Solos, three for a Violin, And three for the Flute, with a Through Bass for the Harpsicord*, which is the first printed set of sonatas for violin and continuo by a British composer, although they may not necessarily have been the first violin sonatas to have

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<sup>57</sup> Robert Rawson, 'From Olomouc to London: The Early Music of Gottfried Finger (c.1655-1730)' (Ph.D. diss., University of London, 2002), pp. 7-15.

<sup>58</sup> *Ibid.*, p. 10. After publishing his 1690 set, Finger sold the plates to Walsh, who then reprinted these sonatas in c.1702 and in other various collections; see William C. Smith, *A Bibliography of the Musical Works Published by John Walsh during the Year 1695-1720*, 2nd edn (Oxford: Bibliographical Society, 1968), p. 26 (No. 82a).

been composed by a native composer.<sup>59</sup> The collection, published by John Walsh, was advertised on 2–6 June 1698 in the *London Gazette*.<sup>60</sup> However, the sonatas were probably composed earlier, for in the Preface Purcell describes them as ‘the fruits of my Juvenile Yeares’. They are dedicated to Francis Roberts (1650-1718), who was an M.P. and Vice-President of the Royal Society, a scholar, and a younger son of the 1st Earl of Radnor. Contrary to the title, the first three sonatas are for flute and the following three (labelled ‘Quarto’[sic], ‘Quinta’ and ‘Sesta’) are for violin; their keys and schemes are as follows:

‘Sonata Quarto’, D major (116 bars) – 4 movements, S-F-S-F;

‘Sonata Quinta’, A major (118 bars) – 5 movements, S-F-S-S-F;

‘Sonata Sesta’, F minor (138 bars) – 4 movements, S-F-S-F.

Finger’s influence can be noticed in Purcell’s avoidance of counterpoint, and his use of brief passages of continuo solo (one or two bars long) at the beginning or the end of movements. Binary, ternary, rondo and variation structures are not employed here. Harmonically, the most interesting is Purcell’s last sonata, which includes a few chromatic passages, diminished sevenths, and the augmented sixth.

In the Preface, Daniel writes of ‘my Brother Henry Purcell, whose least perfection I should esteem my Self happy to possess’. Daniel’s ‘least perfection’ is apparent in the plain openings of the first and second sonatas (Ex. 1.1) and the Grave movements.

**Ex. 1.1.** Purcell, Sonata No. 4/i, Poco Largo, bars 1-4; and No. 5/i, Adagio, bars 1-3.



<sup>59</sup> For example, *The Second Part of the Division-Violin* (London: Henry Playford, 1693) contains a ‘Solo by Mr Finch [Edward Finch] called the Cuckoo’ in A major, comprising four movements; and ‘A Solo’ by Thomas Farmer, with six movements. According to Holman, Robert King was probably the first Englishman to write a violin sonata; see Peter Holman, ‘King, Robert (i)’, *Grove7*, XIII, p. 608.

<sup>60</sup> A copy of this print is housed in the Rowe Music Library, King’s College, Cambridge (shelf-mark Rw.13.7.(5)). Three violin sonatas from this set and three violin sonatas from Finger’s 1690 set were reprinted by Walsh in 1709 as *Six Sonatas or Solos for the Violin [...] compos’d by Mr. G. Finger and Mr. D. Purcell*.

The passagework in Purcell's sonatas is fairly elementary, devoid of multiple-stopping, wide jumps across the strings, extended sequences of scale runs, and embellishments, indicated by symbols or little notes. Their pitch range is narrow from b to c<sup>3</sup>. In fact, the first and third sonatas can also be executed on flute or recorder as their ranges do not descend below d<sup>1</sup>. The dynamics are limited to *forte* and *piano*, used only in echo effects.

In Britain the seventeenth century closes with two important publications: Henry Purcell's trio sonatas, which by their sheer scale, adventurousness and originality are amongst the most outstanding works of this genre; and Daniel Purcell's violin sonatas which, to paraphrase Hawkins, are among the very first essays towards the introduction of the violin sonata into this country. Further, in the 1690s Henry Purcell and William Turner observed these two significant developments in British musical life:

Sonata's [are] the chiefest Instrumental Musick now in request;

The Treble Viol also is much out of Doors, since the Violin came so much in request. [...] The *Violin* is now arrived to a great Perfection of Performance.<sup>61</sup>

Further evidence for the rise of interest in violin playing and violin music in late seventeenth-century Britain is provided by the quantity of violin tutors published at the time. All the violin tutors issued before Geminiani's *The Art of Playing on the Violin* (London, 1751) were addressed to the beginner.<sup>62</sup>

First instructions about violin playing appeared in works intended for musicians as a whole, such as John Playford's second revised edition of *A Brief Introduction to the Skill of Musick* (London, 1658), which includes a three-page section (pp. 78-80) entitled

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<sup>61</sup> The first quote is from the 12th edition of Playford's *An Introduction to the Skill of Musick, Corrected and Amended by Mr. Henry Purcell* (London, 1694), Part III; and Turner's comments are quoted in Michael Tilmouth, 'Some Improvements in Music Noted by William Turner in 1697', *GSJ* 10 (1957), pp. 57-9 (pp. 58, 59).

<sup>62</sup> For a full account of all these violin tutors, see Claire Sharpe, 'An Annotated Bibliography of Early English Violin Tutors Published 1658-1731 Including Reissues and Subsequent Editions of Single Works', in *A Handbook for Studies in 18<sup>th</sup>-century English Music*, vol. 10, ed. Michael Burden and Irena Cholij (Oxford: Burden & Cholij, 1999), pp. 1-50; Sharpe's list includes 66 editions. See also David D. Boyden, 'Geminiani and the First Violin Tutor', *AcM* 31 (1959), pp. 161-70; and 'A Postscript to "Geminiani and the First Violin Tutor"', *AcM* 32 (1960), pp. 40-7; and Malcolm Boyd and John Rayson, 'The Gentleman's Diversion: John Lenton and the First Violin Tutor', *EM* 10/3 (1982), pp. 329-32.

‘Instructions for the Treble Violin’.<sup>63</sup> The instructions are very basic (for example, a fingerboard showing the position of the notes in the first position on each string) and do not contain any ‘Lessons and Tunes’. However, Playford refers the ‘Reader’ to his *Court-Ayres* and *The English Dancing Master*, which was one of the most popular sets of airs used for country dances (issued in 1651 and followed by numerous reprints until 1728). *A Brief Introduction* ran through fourteen editions by 1700, and five more up to 1731.<sup>64</sup> After the 1658 edition, all subsequent Playford’s prints incorporated tunes for violin. His violin instructions gradually expanded, reaching in the 1700 edition as many as twenty pages: ten of ‘An Introduction to the Playing on the Treble Violin’ and ten of ‘Short Tunes for the Treble Violin’. Playford’s next tutor, *Apollo’s Banquet for the treble Violin*, is devoted solely to the violin. Its first edition in c. 1669 (no copy has been found) was followed by seven further reprints until 1713, with some revisions along the way. Significantly, the 1678 *Banquet* – the first extant violin tutor in the English language – triumphantly announces in its Preface that ‘the Treble-Violin is at this present the only Instrument in fashion, and the delight of most Young Practitioners in Musick for its cheerful and sprightly Sound’. Indeed, the large number of tutors and their reprints, required to satisfy the continuing demand for this music, points to the violin’s great popularity at the time.

It appears that the first book actually entitled ‘a tutor for the violin’ was printed ‘for J. Clarke’ in 1682 as *Ductor ad Pandorum; Or, a Tutor for the Treble Violin*; unfortunately no copy has been traced.<sup>65</sup> In the 1690s as many as four new violin methods were issued: by John Lenton, and three by anonymous writers.<sup>66</sup> All of these tutors

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<sup>63</sup> The first edition appeared in 1654, but it does not contain violin instructions.

<sup>64</sup> See Sharpe, ‘Early English Violin Tutors’, pp. 3-5.

<sup>65</sup> It was announced in the *The Loyal Protestant and True Domestick Intelligence* (30 May 1682), and the Easter term catalogue for 1682; see Sharpe, ‘Early English Violin Tutors’, p. 16.

<sup>66</sup> John Lenton, *The Gentleman’s Diversion or the Violin Explained* (London, 1693); in 1695 Thomas Cross published *Nolens Volens or You shall learn to Play on the Violin whether you will or no* – 8 editions appeared altogether until 1716; in 1695 Walsh, Hare and Miller issued *The Self-Instructor on the Violin or the Art of playing on that Instrument* – 4 editions altogether until 1700; in 1699 Cross and Young published *The Compleat Tutor* – 10 editions until 1730; see Sharpe, ‘Early English Violin Tutors’, pp. 21-49.



include a few pages of instruction (such as the basics of notation, keys, time signatures, tuning, how to hold the violin and bow, fingering, and simple ornaments), followed by short tunes. During the first half of the eighteenth century the number of violin methods increased significantly. They were published in continually updated editions featuring ‘the newest’ Airs and dance tunes. For example, the 1719 print of *The Compleat Tutor to the Violin* contains only eight pages of text and twenty-seven pages of tunes. Tutors are usually advertised on their front pages as ‘compleat instructions’, or ‘very plain and easy method’, or ‘the whole art of playing on the violin’, yet the instructions provided are so rudimentary that without the assistance of a violin teacher only scant progress could be made.

Who were these amateur violinists, these ‘practitioners on that delightful instrument’? The rigid conventions of seventeenth- and eighteenth-century British society placed clear restrictions upon women and men in their choice of instrument. According to these conventions, the violin was one of the most appropriate instruments for men only. In conduct books, such as John Essex’s *The Young Ladies Conduct* (London, 1722), one can find typical advice that: ‘The *Harpsicord, Spinnet, Lute* and *Base Violin*, are Instruments most agreeable to the Ladies: There are some others that really are unbecoming [to] the Fair Sex; as the *Flute, Violin* and *Hautboy*’.<sup>67</sup> North also lists the instruments suitable for men: ‘For men the viol, violin, and the thro-base-instruments organ, harpsicord, and double base, are proper’.<sup>68</sup>

Among well-known amateur violinists were, for example: Sir Thomas Hanmer – Speaker of the House of Commons; Henry Needler – Accountant General in the Excise Office; Sir John Clerk of Penicuik (who studied with Corelli, in Rome) – a Scottish judge, politician and antiquary; James Sherard – a botanist and apothecary; Lord Richard

<sup>67</sup> John Essex, *The Young Ladies Conduct* (London: John Brotherton, 1722), p. 84.

<sup>68</sup> Wilson, p. 16. The violin was regarded as too difficult for a woman, and also it deformed her body. The role of music in a woman’s life is discussed in these two contemporary sources: Jonas Hanway, *Thoughts [...] on the Use and Advantages of Music, and Other Amusements Most in Esteem in the Polite World* (London, 1765), pp. 63-4; and ‘Written by a Lady’, *The Whole Duty of a Woman, or a Guide to the Female Sex, From the Age of Sixteen to Sixty*, 3rd edn (London, 1701), pp. 48-9.

Edgcombe, Thomas Erskine, 6th Earl of Kelly and John Perceval, 1st Earl of Egmont – politicians. They all organised informal domestic concerts in which amateur as well as professional violinists took part. Sonatas or any art music were ‘for the learned in the Science’, namely for those performers who had to be both educated and in regular training. This in turn required leisure time and money for private lessons, sheet music, instruments, which, of course, only the better-off classes could afford. Economic development in the late seventeenth century marked the increase of affluent classes and the beginning of the ‘consumer revolution’ in Britain.<sup>69</sup> The growing, prospering ‘middling sorts’ had the means, ambition and desire to consume luxury commodities and the fashionable pastimes previously accessible only to the elite. To be part of the *beau monde* or ‘the World’ required continuing evidence of one’s ‘fine taste’ and clearly amateur music-making or some musical education featured among such evidence;<sup>70</sup> as the commentator in the *Weekly Journal* (18 December 1725) observed:

Musick is so generally approv’d of in *England*, that it is look’d upon as a want of Breeding not to be affected by it, insomuch that every Member of the *Beau-Monde* at this Time either do, or, at least, think it necessary to appear as if they understand it.<sup>71</sup>

The increasing numbers of these new connoisseurs of ‘classical’ music had a great impact on musical life in eighteenth-century Britain, particularly on composers, the subject of discussion in the next chapter.

### Conclusions

In the first few decades of the seventeenth century Venice was the principal centre for the composition of violin sonatas, before it was passed to Modena, Bologna and

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<sup>69</sup> On the consumer revolution in eighteenth-century England, see Neil McKendrick, John Brewer, and John H. Plumb, *The Birth of a Consumer Society: The Commercialization of Eighteenth-Century England* (London: Europa Publications, 1982).

<sup>70</sup> For a full discussion on the *beau monde* in London, see William Weber, ‘Musical Culture and the Capital City: The Epoch of the *Beau Monde* in London, 1700-1870’, in *Concert Life in Eighteenth-Century Britain*, ed. Susan Wollenberg and Simon McVeigh (Aldershot: Ashgate, 2004), pp. 71-89.

<sup>71</sup> Quoted in *Ibid.*, p. 77.

Rome, where Corelli's artistic activity opened a new chapter in the genre's history. Throughout the century in Italy, and then Austria and Germany, violin technique was developed rapidly through the medium of the solo sonata; meanwhile, the trio sonata was not treated as a vehicle for virtuoso display. The technical achievements of British violinists were comparatively modest before 1650, not least because violins were used almost exclusively for dance music, and viols and fantasias (or fancies) held the most significant position in contrapuntal consort music. The English school of viol-playing was famous throughout Europe and, according to André Maugars, 'surpassé toutes les nations'.<sup>72</sup> Continental viol-players, especially from Germany (including Paul Kress, David Adams, and August Kühnel), travelled to London to perfect their technique, while English violists were invited to perform at Continental courts (for instance, William Brade and Thomas Simpson).<sup>73</sup> The excellence of English viol music in the middle Baroque is also attested by the remarks of Continental authors such as Marin Mersenne, Maugars, and Jean Rousseau.<sup>74</sup> This strong tradition and status of viol music in England was one of the reasons why there was some resistance to the new trend of employing violins in chamber music. In Thomas Mace's own words:

It is no Good Fashion to bring up a New, and cry down an Old,  
which is far Better. [...] Now I apprehend I hear some say, I like This  
New-fashion'd Musick the Best; so does a Child a Rattle, or an Oaten  
Pipe, &c. which must needs be, because they never Heard any Better.<sup>75</sup>

However, in spite of opposition from many staunch supporters of the viols (who nevertheless remained faithful to this instrument well into the eighteenth century), the

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<sup>72</sup> André Maugars, 'Response faite à un Curieux sur le sentiment de la Musique d'Italie, écrite à Rome, le premier Octobre, 1639', printed in Ernest Thoinan, *Maugars célèbre joueur de viole* (Paris: A. Claudin, 1865/R 1965), pp. 32-4.

<sup>73</sup> Jeffrey Pulver, 'The Viols in England', *PMA*, 47th Sess. (1920-1), pp. 1-21 (pp. 2, 11).

<sup>74</sup> Marin Mersenne, *Harmonie universelle* (Paris: Pierre Ballard, 1636), pp. 200-1; for Maugars see note above; and Jean Rousseau, *Traité de la viole* (Paris: Christophe Ballard, 1687), pp. 17-18; Native authors such as Simpson, North, and Mace also emphasised the high status of English viol playing.

<sup>75</sup> Thomas Mace, *Musick's Monument; Or, a Remembrancer of the Best Practical Musick, Both Divine, and Civil, that has ever been known, to have been in the World* (London, 1676), pp. 233, 237.

ascent of the violin could not be prevented.<sup>76</sup> Further, the polyphonic ideal of viol music became increasingly obsolete.

The fantasia-suites of Coprario, Lawes, Jenkins and Locke initiated a taste for violins in British chamber music. During the Restoration the violin eventually supplanted the viols, becoming all the rage among the fashionable. To quote North, ‘And the best utensill of Apollo, the violin, is so universally courted, and sought after to be had of the best sort, that some say England hath dispeopled Itally of violins’.<sup>77</sup> The increasing number of amateur violinists or lovers of the violin, and the birth of a new type of the violinist – the virtuoso who, along with a vocalist, was treated like a ‘star’ – had an important effect in raising the social status of the violin and violin music.<sup>78</sup> This ever-expanding passion for the violin and for musical self-education is further reflected in the number of violin tutors published at the time.

Although Italian sonatas had been circulating in both manuscript and print in early seventeenth-century Britain, they did not at once trigger a deluge of imitations. As Locke noted in 1656 in the Preface to his *Little Consort of Three Parts*: ‘I never yet saw any Forain Instrumental Composition (a few French Corants excepted) worthy an English mans Transcribing’. But almost thirty years later, Purcell found a foreign style ‘worthy’ to be recommended to the English, which he announced in the 1683 set of sonatas: ‘For its Author, he has faithfully endeavour’d a just imitation of the most fam’d Italian Masters; [...] he is not mistaken in the power of the Italian Notes, or elegancy of their Compositions, which he would recommend to the English Artists’. At the time, the most ‘fam’d Italian Master’ was, undoubtedly, Corelli, whose success had a powerful

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<sup>76</sup> The important factor in the fall of the viols is that they could not provide sufficient volume of tone for performances at theatres and concert halls.

<sup>77</sup> Wilson, p. 359.

<sup>78</sup> Before the Restoration the violin was strongly associated with itinerant fiddlers performing dance music at fairs, taverns, and inns; as Hawkins noted (I, p. 687), the violin ‘was in the hands of the vulgar’ and ‘had been so degraded that the appellation of Fiddler was a term of reproach’. Fiddlers were also associated with licentious behaviour; in 1657 a clause addressing ‘Fiddlers or Minstrels’ was added to the ‘Act against Vagrants and wandering, idle dissolute persons’; see ‘June 1657: An Act against Vagrants and wandering, idle dissolute persons’, *Acts and Ordinances of the Interregnum, 1642-1660* (1911), pp. 1098-9; <http://www.british-history.ac.uk> [accessed 15 September 2011].

influence on the popularity of the Italian sonata. His sonatas became models of authority and excellence for contemporary European composers. They were valued especially for their well-proportioned form, ‘grace, and elegance in melody’, and ‘correctness and purity in harmony’.<sup>79</sup>

The first British sonatas were written not for solo violin but ensemble. The violin sonata took root in Britain relatively late, at the close of the seventeenth century. Throughout the seventeenth century violin technique was developing through the medium of airs, dance tunes and music for ensemble, which were not intended for virtuoso display. As a result, violin technique in Britain was not as highly developed as in Italy, Austria and Germany.

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<sup>79</sup> Burney, II, p. 990.

## CHAPTER 2

### Composers and centres

In the first half of the eighteenth century eleven British composers published collections of sonatas for violin and basso continuo. As these composers are little known today, some brief account of their lives should be included in the present study. This chapter seeks to answer such questions as: Were these composers well known in the early eighteenth century? Did they have successful musical careers? What was the musical environment in which they worked? Where might their violin sonatas have been performed? In order to facilitate the following discussion the composers concerned (Table 2.1) have been grouped into regional centres (Table 2.2), according to the place of their musical activity.

**Table 2.1.** Composers in order of birth date.

<b>Composer</b>		<b>Place of birth</b>
Robert Valentine	1674 – 1747	Leicester
William Viner	? – 1716	?
William Croft	1678 – 1727	Nether Ettington
Barnabas Gunn	<i>c.</i> 1680 – 1753	Birmingham
Henry Eccles	<i>c.</i> 1681 – 1735-45	London
Henry Holcombe	1690-3 – 1756	Salisbury
Joseph Gibbs	1698 – 1788	Colchester
Michael Christian Festing	1705 – 1752	London
John Humphries	<i>c.</i> 1707 – 1733	?
James Oswald	1710 – 1769	Crail (Scotland)
Charles McLean	1712 – <i>c.</i> 1770	Marnoch (Scotland)

**Table 2.2.** Composers and centres.

Centre	Composer	
London	Croft	
	Humphries	
	Festing	
	Holcombe	
Edinburgh	McLean	
	Oswald	also active in London
The English Provinces	Gunn	Birmingham, Gloucester
	Gibbs	Dedham, Colchester, Ipswich
Dublin	Viner	
Paris	Eccles	
Rome	Valentine	

### London

In 1700 London, with half a million inhabitants, was the largest city in Europe and the fourth largest in the world, after Constantinople, Peking and Edo (Tokyo).<sup>1</sup> In the first half of the eighteenth century the number of affluent professionals (such as lawyers, physicians, surgeons, apothecaries, higher clergy, accountants, military officers, or better-off artisans) and families engaged in trade and commerce increased to approximately 20-25 per cent of London's population.<sup>2</sup> Although this section of society (referred to at the time as 'the middle station' or 'the middle sort') was less well-off than the wealthy upper-class (3-5 per cent), it was still financially independent and often eager to be part of the *beau monde*. This was the market (including the upper-class) which performers, composers and publishers targeted for the sale of printed music, concert tickets and music

<sup>1</sup> Peter Earle, *The Making of the English Middle Class: Business, Society and Family Life in London, 1660-1730* (London: Methuen, 1989), p. 17.

<sup>2</sup> *Ibid.*, pp. 80-1. The remaining three-quarters of the capital's population consisted of labourers, servants and the unemployed.

lessons.

By the middle of the century London became one of the most important musical centres in Europe where the number and variety of musical activities on offer were unrivalled by any other European city, and where musicians had many more possibilities for various types of employment and freelance careers. In 1754 a commentator in the *London Magazine* complained that music became ‘great business of a people. Yet, how far, how scandalously it has of late prevailed, as such, in our country, let the shameful number of concerts now subscribed for in this kingdom, declare [...]’.<sup>3</sup> These opportunities for ‘great business’ were also recognised by many foreign musicians; as Mattheson observed in 1713, ‘He who in the present time wants to make a profit out of music betakes himself to England’.<sup>4</sup>

At that time Italians comprised the largest group of foreign instrumentalists, singers and composers living in London.<sup>5</sup> It is astonishing to learn that among them were as many as four of Corelli’s most celebrated students:

- Geminiani, who remained in the English metropolis for most of his life (on and off between 1714 and 1759),<sup>6</sup> contributing to the development of an English school of violinists and composers, and influencing a circle of his students, among them Festing, Matthew Dubourg, and Charles Avison;
- Gasparo Visconti, known as ‘Gasparini’ or ‘Gasperini’ (in London from 1702 to 1706);
- Pietro Castrucci (1715-50) leader of Handel’s opera orchestra for over twenty years;

<sup>3</sup> Quoted in Sadie, ‘British Chamber Music, 1720-1790’, p. 21.

<sup>4</sup> Mattheson, *Das Neu-eröffnete Orchestre*, p. 211; trans. John Fuller-Maitland, *The Oxford History of Music*, 6 vols. (Oxford: Clarendon, 1902), IV, p. 316.

<sup>5</sup> See Lowell E. Lindgren, ‘The Great Influx of Italians and their Instrumental Music into London, 1701-1710’, in *Arcangelo Corelli: fra mito e realtà storica (Fusignano, 11-14 settembre 2003)*, ed. Gregory Barnett, Antonella D’Ovidio and Stefano La Via, 2 vols. (Florence: Olschki, 2007), I, pp. 419-84; Simon McVeigh, ‘Italian Violinists in Eighteenth-Century London’, in *The Eighteenth-Century Diaspora of Italian Music and Musicians*, ed. Reinhard Strohm (Turnhout: Brepols, 2001), pp. 139-76; and Stanley Sadie, ‘Italians and Italian Instrumental Music in Eighteenth-Century London’, *Chigiana* 43 (1993), pp. 297-309.

<sup>6</sup> See Enrico Careri, *Francesco Geminiani (1687-1762)* (Oxford: Oxford University Press, 1993), pp. 8-45. Between 1714 and 1759 Geminiani spent some time in Paris and Dublin. Geminiani’s influence on ‘the advancement of the violin’ in Britain is mentioned by Burney in *The Letters of Dr Charles Burney. Vol. I: 1751-1784*, ed. Alvaro Ribeiro (Oxford: Clarendon Press, 1991), p. 144.



– Giovanni Stefano Carbonelli (1719-72) leader of the Drury Lane Theatre band and freelance violinist.

There, too, passed through such renowned virtuosos as Francesco Maria Veracini (1714, 1733-8 and 1741-5), and Carlo Tassarini (1747-8). In addition to Italians, an increasing number of German musicians followed in the footsteps of Thomas Baltzar and settled in London, where they became part of the capital's musical scene; most notably, Gottfried Keller, Pepusch, Handel, Johann Ernst Galliard and Johann Friedrich Lampe.<sup>7</sup>

The number of chamber music compositions published in early eighteenth-century Britain (discussed in Chapter 3) indicates the popularity of domestic music-making in this period. Records of these private concerts are, understandably, very rare; few references can be found in contemporary letters, novels, or diaries (including those by Claver Morris, John Evelyn, and Roger North).<sup>8</sup> One such diary reference mentions a dinner party during which seven-year old Jeremy Bentham had given 'a specimen of his Proficiency in Musick by playing' Handel's violin sonatas.<sup>9</sup> A further insight into the repertoire of domestic music-making can be gained from records of private music collections. For instance, among the violin music collected by Finger there were solos by Veracini, and 'Corelli, & oth. great Mast'.<sup>10</sup>

Unlike elsewhere in Europe, aristocratic families in eighteenth-century Britain rarely had permanent musical ensembles in their households.<sup>11</sup> They usually organised small private concerts for select groups of friends during which paid professional

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<sup>7</sup> After George I became the first British monarch of the House of Hanover (1714), German musicians appeared in Britain in ever increasing numbers.

<sup>8</sup> See, for example, Edmund Hobhouse (ed.), *The Diary of a West Country Physician, A.D. 1684-1726* (London: Simpkin Marshall, 1934), pp. 18, 39-43, 64, 84-5, 96, 103, 125, 134, where he mentions concerts in the household of Claver Morris.

<sup>9</sup> Charles W. Everett, *The Education of Jeremy Bentham* (New York: Columbia University Press, 1931), p. 6.

<sup>10</sup> See Peter Holman, 'The Sale Catalogue of Gottfried Finger's Music Library: New Light on London Concert Life in the 1690s', *RMARC* 43 (2010), pp. 23-38.

<sup>11</sup> James Brydges, the Duke of Chandos employed a band at Cannons in the 1710s and 20s, for which Handel and Pepusch composed several pieces. Also Wriothlesley Russell, 2nd Duke of Bedford, to whom Nicola Cosimi and Francesco Haym dedicated their sonatas, had his private ensemble. The significance of musical life at Court gradually declined, and members of the royal family more and more frequently attended public concerts.

musicians performed chamber music. Festing, in his dedication to Other Windsor 3rd Earl of Plymouth, notes that his sonatas from Op. 1 were performed at such private concerts: ‘My first essays have had the good fortune to please your Lordship in private’ (see Appendix B). Regular concerts were held, among others, at the houses of Lord Brooke (a subscriber to Holcombe’s Op. 1 and Festing’s Op. 7),<sup>12</sup> the Duke of Rutland (a subscriber to Festing’s Opp. 1, 7, and Holcombe’s Op. 1), the Earl of Essex (a subscriber to Festing’s Op. 1), and the amateur violinists Henry Needler and Lord Edgcumbe (both subscribed to Holcombe’s Op. 1).<sup>13</sup> Some of them were responsible for inviting Italian musicians to England; for example, the Duke of Rutland invited Carbonelli.<sup>14</sup>

With the opening of the first commercial public concerts by John Banister in 1672 chamber music increasingly became a public event.<sup>15</sup> In 1678 Thomas Britton, a coal dealer and book collector, transformed his house in Clerkenwell into a fashionable music room, where for almost forty years (until 1714), on Thursdays, concerts were attended by renowned musicians (such as Handel, or Pepusch) and ‘the old, the young, the gay and fair of all ranks, including the highest order of nobility’.<sup>16</sup> The sale catalogue of Britton’s large collection of music features, among others, Croft’s violin sonatas, Corelli’s Op. 5, and ‘violin solos’ by Torelli, and Pepusch, suggesting that violin sonatas were very much part of these meetings’ repertoire.<sup>17</sup> Hawkins mentions in his *History* that the famous violinist Matthew Dubourg performed as a child the first solo, ‘which probably was one

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<sup>12</sup> In his letter (dated 19 December 1741, London) to Lord Haddington, Robert Price notes that he ‘was at a concert at Lord Brooke’s where Carbonelli played the first fiddle’. Notably, he also mentions that ‘the only performers of note that I have yet heard [in London] are Caporali, Carbonelli, and Festing’; see <http://ichriss.ccarh.org/HRD/> [accessed 24 March 2014].

<sup>13</sup> The concerts in these houses are mentioned in Hawkins, II, p. 806.

<sup>14</sup> The Duke of Bedford invited Francesco Haym and Nicola Cosimi; or Lord Burlington invited Pietro Castrucci.

<sup>15</sup> For a full account of the first public concerts in England, see Tilmouth, ‘Chamber Music in England, 1675-1720’, pp. 13-90. Banister’s concerts were first mentioned in the press in December 1672, though they may have been in existence earlier (since 1660, according to Pepys), and they can be traced through newspaper advertisements until January 1679, a year before Banister’s death. They are also described by North, see Wilson, pp. 302-3.

<sup>16</sup> Hawkins, II, p. 700, see also pp. 788-93; and Edward Ward, *A Compleat and Humorous Account of all the Remarkable Clubs and Societies in the Cities of London and Westminster*, 2nd edn (London, 1746), pp. 299-306; and Curtis Price, ‘The Small-Coal Cult’, *MT* 119/1630 (1978), pp. 1032-4.

<sup>17</sup> This catalogue is reproduced in Hawkins, II, pp. 792-3; see lots: 31, 67, 68 and 143 in particular.

of Corelli's', in public at Britton's concerts.<sup>18</sup>

By the 1740s at least a hundred different venues in London were used regularly for public concerts,<sup>19</sup> including theatres, playhouses, livery halls, taverns, and Great Rooms (such as the Little Tennis Court, York Buildings, Mr Ogle's Room, or Mr Topham, of which Hickford's Room at James Street was the most important hall at the time). Two types of concerts: the subscription series and so-called benefit concerts predominated.<sup>20</sup>

The London concert season began in October and ended in May or June. Concerts consisted of both vocal and instrumental music, occasionally with a chorus. There was no such thing as a violin recital. The price of admittance was generally 5s. The following is a typical concert announcement in the contemporary press (the *Daily Journal*, 20 September 1736, issue 5795):

For the Benefit of Mr. Clarke [...] a Concert of Vocal and Instrumental Musick. Particularly, a Solo on the Violin by Mr. Festing, and several Songs by Mr. Beard from the Opera in Covent-garden, Mr. Clarke, and others. The best Hands that can be got are provided from the Operas. [...] Tickets Five Shillings each.

Advertisements in newspapers confirm that in early eighteenth-century Britain the violin sonata, usually called 'a Solo on the Violin', was one of the most common items in the programme of public concerts, especially at benefits. Unfortunately, the composers' names were rarely specified in the press notice.

Other thriving performance locations of the time were private and semi-private music clubs and societies, for which admission was restricted to members and their guests. Groups of both amateur and professional performers met on a regular basis to play chamber music. Some of the most prominent London societies were the Apollo Society, the Philo-Musicae et Architecturae Societas with masonic rituals led by Geminiani (at the

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<sup>18</sup> Hawkins, II, p. 791.

<sup>19</sup> Rosamond McGuinness and Harry Diack Johnstone, 'Concert Life in England I', in *Music in Britain: The Eighteenth Century*, ed. Diack Johnstone and Roger Fiske (Oxford: Basil Blackwell, 1990), pp. 31-95 (p. 38).

<sup>20</sup> For a full account of these concerts see *Ibid.*, pp. 39-43.

Queen's Head), the Musical Society (at the Castle Tavern in Pater-Noster Row), and the Philharmonic Society (at the Crown and Anchor Tavern). The subscription lists to the *Solos* under scrutiny (discussed in Chapter 3) include several musical societies, which means that violin sonatas were performed at the concerts of societies. Significantly, in his dedication to the Apollo Society, Festing emphasises that he composed his Op. 4 Solos for 'the practice' of the society's members (see Appendix B). It should be added that at that time public concerts were usually given to fairly small audiences often of no more than 200 people, particularly in places such as taverns, clubs, or Great Rooms, and their emphasis was on informal music-making.<sup>21</sup>

At the turn of the eighteenth century, the demand for music and dance in plays was increasing. In Pinkethman's comedy *Love without Interest* (1699), for example, a sonata is performed during Act II, Scene i.<sup>22</sup> 'Gasparini', a violinist in the Theatre Royal orchestra, established the common practice of performing violin sonatas before a play and/or between the acts. From 1702 to 1706 he appeared as a soloist at the Drury Lane or Dorset Garden Theatre on at least eighty-eight evenings.<sup>23</sup> Press notices usually include brief information that there will be 'several Italian sonatas on the violin by Signior Gasparini'.<sup>24</sup> The tradition of performing violin sonatas in theatres was continued after Gasparini's departure from the capital in 1706, as is evident in the 1714 season of the Haymarket Theatre, during which Veracini performed 'a Solo of Corelli' in 'a new opera *Croesus*', and also 'the wonderful Youth of 11 Years Old' played 'a Sonata upon the Violin' in 'a new opera *Arminius*'; while on 30 April 1723 and 22 April 1724 at Drury Lane Carbonelli played 'a sonata' for Bevil and Indiana in Act II, Scene i of Steele's

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<sup>21</sup> Large concert halls designed for 800-1000 people were built in the second half of the eighteenth century. In 1775 Johann Abraham Schulz in his article 'Sonata' emphasised the importance of the solo sonata in performances in such small music societies, see William Newman, *The Sonata in the Classic Era* (New York: W. W. Norton, 1983), p. 24.

<sup>22</sup> Price, *Music in the Restoration Theatre*, p. 32.

<sup>23</sup> Lindgren, 'The Great Influx of Italians', p. 430.

<sup>24</sup> See, for example, the announcement in the *London Gazette* of 29 Oct. 1702; and in the *Daily Courant* of 19 Apr. and 13 May 1703, 30 Mar. 1704, 15 Jan. 1705, and 22 June 1706.

comedy *The Conscious Lovers*.<sup>25</sup>

Finger's collection *Sonatae XII, Pro Diversis Instrumentis*, Op. 1 (London, 1688) suggests that sonatas were used in the liturgy during the reign of James II. Finger, who was employed at the Royal Chapel in 1687-8, dedicated this set to the king and noted that these pieces were played in the Royal Chapel – 'haec musica Capellae Regiae'.<sup>26</sup> However, the earlier Venetian use of violin sonatas in the liturgy had no counterpart in the eighteenth-century Anglican Church.

The artistic activity of Croft, Humphries, Festing and Holcombe took place in this vibrant and highly competitive musical environment. Croft [Crofts]<sup>27</sup>, a descendant of the Crofts family of Croft Castle, was born at the Shirley Manor house, at Nether Ettington, Warwickshire, and baptised there on 30 December 1678. He was brought up as a chorister<sup>28</sup> of the Chapel Royal under John Blow, of whom he was also a student and protégé.<sup>29</sup> In 1700 he was appointed organist at the church of St. Ann's in Soho (resigned in 1711) and in May 1704 he and Jeremiah Clarke became joint organists of the Chapel Royal. Three years later, after Clarke's death, he acquired the full post. When Blow died on 1 October 1708, Croft succeeded his master as organist at Westminster Abbey as well as 'Tuner of the Regals and Organs, Master of the Children, and Composer' of the Chapel Royal.<sup>30</sup> From that point onwards Croft's career was devoted almost entirely to church

<sup>25</sup> See the *Daily Courant* of 19 Feb. 1714 (issue 3845) and 1 May 1714 (issue 3906); for Carbonelli, see Philip Highfill, Kalman Burnim, and Edward A. Langhans, *A Biographical Dictionary of Actors, Actresses, Musicians, Dancers, Managers & Other Stage Personnel in London, 1600-1800*, 16 vols. (Carbondale, IL: Southern Illinois University Press, 1973-1993), III, p. 54; and the *Daily Courant*, 22 Apr. 1724 (issue 7021).

<sup>26</sup> Holman, *Four and Twenty Fiddlers*, p. 413. The set contains 3 sonatas for violin, bass viol and continuo, 3 for 2 violins, bass viol and continuo, 3 for 3 violins, bass viol and continuo, and 3 for quartet.

<sup>27</sup> Croft's name was sometimes written with the added sibilant so common in the spelling of names during that period.

<sup>28</sup> The exact date when he became a chorister is unknown, but he would probably have been about eight or nine because that was the age when most boys entered the service; see Ian Spink, *Restoration Cathedral Music 1660-1714* (Oxford: Clarendon Press, 1995), p. 52.

<sup>29</sup> For a fuller account of Croft's life see: Harrison, 'The Secular Works of William Croft', pp. 2-58; Adrian Carpenter, 'William Croft, 1678-1727' (Ph.D. diss., University of Birmingham, 1970); and also Burney, II, pp. 480-7; and Hawkins, II, pp. 796-7.

<sup>30</sup> For further details of Croft's ecclesiastical appointments, see Andrew Ashbee and David Lasocki, *A Biographical Dictionary of English Court Musicians 1485-1714*, 2 vols. (Aldershot: Ashgate, 1998), I, pp. 319-21; Watkins Shaw, *The Succession of Organists of the Chapel Royal and the Cathedrals of England and Wales from c.1538* (Oxford: Clarendon Press, 1991), pp. 10, 19-20; Andrew Ashbee and John Harley (eds.),

music. In July 1713 he matriculated at Christ Church, Oxford, gaining the Doctor of Music degree.<sup>31</sup> His ‘exercises’ on that occasion were two odes celebrating the Treaty of Utrecht, published in 1715 as *Musicus Apparatus Academicus*. He died on 14 August 1727 in Bath and was buried close to Henry Purcell in Westminster Abbey.

According to several contemporary writers, Croft was, in his day, one of the most admired English composers and ‘the universal respect he obtained from his talents and eminence in the profession seems to have been blended with personal affection’.<sup>32</sup> Dr. Thomas Bisse, one of Croft’s admirers, dedicated his sermon at the Cathedral of Hereford on 7 September 1726 (at the anniversary meeting of the Three Choirs) to Croft, during which he expressed his:

Esteem for [Croft’s] merit; who, by joining to an happy genius, constant study and application, have equal’d any of [his] Predecessors. Tallis, Bird, Gibbons, Child, Blow, Purcell, great names in the Profession [...], all these, if living, would readily admit Croft upon their Roll. These Masters in Musick, as all other Authors in their kind, have severally their own Stiles, each different, yet all excellent: And you have yours, which is not inferior to any.<sup>33</sup>

Robert Gould in his elegy ‘On the Death of the Famous Musick-Master Mr. Henry Purcell’ (1709) dedicates a whole stanza to Croft, the only composer ‘whose Soul has Seeds of equal [to Purcell] Harmony:/ On Thee (if *Poets* Wishes may befriend)/ A double Portion of his Skill descend:/ You follow fastest the bright Path he trod’.<sup>34</sup>

Croft’s output is prolific. He is best-known for his *Musica Sacra* (1724-5), a two-volume collection of thirty-one anthems for one to six voices in addition to his famous Burial Service, which has been performed at almost every state funeral in Britain ever

*The Cheque Books of the Chapel Royal*, 2 vols., (Aldershot: Ashgate, 2000), I, pp. 45, 47, 49, 51, 196, 208, 221.

<sup>31</sup> See Harry Diack Johnstone, ‘Music and Drama at the Oxford Act of 1713’, in *Concert Life in Eighteenth-Century Britain*, ed. Susan Wollenberg and Simon McVeigh (Aldershot: Ashgate, 2004), pp. 199-218.

<sup>32</sup> Burney, II, p. 481; A similar statement can be found in Hawkins, II, p. 797; and William Hayes, *Remarks on Mr. Avison’s Essay on Musical Expression* (London: J. Robinson, 1753), p. 107.

<sup>33</sup> Thomas Bisse, *Musick the Delight of the Sons of Men: A Sermon Preached at the Cathedral Church of Hereford, at the Anniversary Meeting of the Three Choirs, Gloucester, Worcester, Hereford, September 7, 1726* (London: W. & J. Innys, 1726), pp. 3-4.

<sup>34</sup> Robert Gould, *The Works*, 2 vols. (London: W. Lewis, 1709), I, p. 241.

since.<sup>35</sup> Although Croft's fame and reputation as a composer are derived almost entirely from his religious music,<sup>36</sup> he left a considerable number of secular works.<sup>37</sup> In fact, his first published pieces (between 1700 and 1704) were all secular and included songs, suites for harpsichord, violin sonatas, trio sonatas and also incidental music for at least four plays staged at the Drury Lane Theatre.<sup>38</sup>

Unlike Croft's, Humphries's life is not well documented. Even though Hawkins's entry on Humphries in his *History* includes only a short description of the composer's style, it is still the most informative eighteenth-century source on this violinist.<sup>39</sup> Humphries is mostly known as the composer of twenty-four concertos in seven parts in which he was one of the first in Britain to use wind instruments (published posthumously in 1740 and 1741). He also wrote twelve trio sonatas.<sup>40</sup> Born in c.1707,<sup>41</sup> he was, in Hawkins's view, 'a young man of promising parts, and a good performer on the violin'. Unfortunately this promising talent, who hoped that 'the Morning of his life opens with Brightness, [and] his Meridian may appear with Lustre', died prematurely at the age of twenty-six on 26 March 1733.<sup>42</sup>

Festing, born on 29 November 1705 in London, was a student of the violinist Richard Jones (d1744) and afterwards of Geminiani.<sup>43</sup> His first recorded public appearance took place on 6 March 1723 at 'Mr. Hickford's Great Room' for the benefit

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<sup>35</sup> Significantly, this is the first single-composer anthology of English ecclesiastical music printed in score format rather than in parts.

<sup>36</sup> For details of Croft's church music, see Spink, *Restoration Cathedral Music*, pp. 176-85; also Christopher Dearnley, *English Church Music 1650-1750 in Royal Chapel, Cathedral and Parish Church* (London: Barrie & Jenkins, 1970), pp. 241-8; and Robert L. Scandrett, 'The Anthems of William Croft (1678-1727)' (Ph.D. diss., University of Washington, 1961).

<sup>37</sup> On Croft's secular music, see Harrison, 'The Secular Works of William Croft'; for his stage music, see Price, *Music in the Restoration Theatre*, pp. 157-8, 171, 197-8, 228-9, 238-41.

<sup>38</sup> For a full list of these works, see Watkins Shaw and Graydon Beeks, 'Croft [Crofts], William', *Grove7*, VI, pp. 713-16.

<sup>39</sup> See Hawkins, II, p. 893.

<sup>40</sup> For a full list of Humphries's works, see Rebekka Fritz, 'Humphries, John, J. S.', *MGG*, IX, pp. 527-8.

<sup>41</sup> It is not known where he was born and this date of birth is based on Humphries's statement in the Preface to his *Solos* (1726) that he was nineteen years old at that time (see Appendix B).

<sup>42</sup> This quote comes from the Preface to Humphries's *Solos*. His death is noted in *The Gentleman's Magazine for the Year 1733*, p. 158.

<sup>43</sup> Elizabeth M. Lamb and Melanie Groundsell, 'Festing, Michael Christian', *Grove7*, VIII, pp. 732-3; and Charles Cudworth, 'Festing, Michael Christian', *MGG*, VI, pp. 1085-7.

of William Douglass.<sup>44</sup> For the next twenty-nine years, Festing's life was incredibly rich in involvement in various aspects of music making: as a composer, violinist, teacher, conductor, publisher, impresario, music director, and co-founder of musical societies. At the time of his death, 24 July 1752,<sup>45</sup> he was one of the most prominent figures in the musical life of London. In Burney's words, Festing 'was the leader and chief conductor of the musical establishment here, [who] acquired a weight and influence in his profession, at which hardly any musician of his class ever arrived'.<sup>46</sup>

On 4 November 1726 Festing received a post in the King's Musick Band, and in 1737 he became leader of the orchestra at the King's Theatre.<sup>47</sup> A year later (1738) he founded, along with a flautist Carl Weideman and an oboist Thomas Vincent, the 'Fund for the Support of Decayed Musicians and Their Families', otherwise known from 1790 as the Royal Society of Musicians. For the following thirteen years he acted as honorary Secretary of the Society.<sup>48</sup> It is worth noting that in 1740 the Society already had 228 members, among whom were some of the most illustrious musicians of the day, notably Handel, Boyce, Greene, Arne, Pepusch, Stanley and Hayes.<sup>49</sup>

Pleasure gardens became very popular musical venues for summer concerts in eighteenth-century London. One such garden, Ranelagh, was opened to the public in 1742 and Festing was appointed its first Musical Director. His responsibilities included conducting the 'Band of Music' and composing vocal-instrumental music for these concerts.<sup>50</sup> Additionally, according to press notices, he performed in numerous concerts organised at Hickford's, York Buildings, the Lincoln's Inn Fields Theatre, Stationers'

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<sup>44</sup> *The Daily Post*, March 6, 1723 (issue 1072).

<sup>45</sup> His death is noted in *The Gentleman's Magazine for the Year 1752*, p. 337, Festing is described here as 'an excellent performer on the violin'.

<sup>46</sup> Burney, II, pp. 1011-12.

<sup>47</sup> *Ibid.*, II, p. 1004.

<sup>48</sup> Betty Matthews, *The Royal Society of Musicians of Great Britain, A History 1738-1988* (London: The Royal Society of Musicians, 1988), p. 5.

<sup>49</sup> See *Ibid.*, p. 3; and Betty Matthews, *The Royal Society of Musicians of Great Britain, List of Members 1738-1984* (London: The Royal Society of Musicians, 1985), pp. 181-4; and Pippa Drummond, 'The Royal Society of Musicians in the Eighteenth Century', *ML* 59/3 (1978), pp. 268-89.

<sup>50</sup> See Mollie Sands, *Invitation to Ranelagh, 1742-1803* (London: John Westhouse, 1946), pp. 43-4.



Hall, the Devil Tavern, and Mercers' Hall.<sup>51</sup> Most of these performances were benefits for different musicians, during which he played 'a Solo on the Violin'. Festing's own benefits were usually given at Hickford's Hall, for example, on 11 March 1724, 30 March 1726, 15 March 1728, and 21 February 1729.

Festing was involved, both as violinist and composer, in several musical societies such as the Academy of Ancient Music, the Apollo Society, the Philharmonic Society, the societies at the Swan (Cornhill) and Castle taverns (Paternoster Row) and as leader in the series of concerts at Hickford's.<sup>52</sup> In addition to composing and performing in almost every London orchestra, he was also sought after as a violin teacher; one of his most famous students was Thomas Arne (1710-78). Besides violin sonatas, Festing composed twenty-six *Concertos a Seven Parts*, trio sonatas, Minuets on Queen's Caroline's and King George's birthdays, odes, cantatas and songs.<sup>53</sup>

Hawkins summed up Festing's achievements as follows:

A master of the violin, and a very elegant composer for that instrument [...] was perfected in his musical studies by Geminiani, under whom he acquired such a degree of skill, as, cultivated by his own natural genius, enabled him, at least so far as regards composition for the violin, to form a style original as it was elegant. [...] as a composer, particularly of solos for that instrument, the nature and genius whereof he perfectly understood, he had but few equals.<sup>54</sup>

The writer and composer John Potter also opined that 'Festing deserves our praise and esteem, for obliging us with some compositions in a fine taste. He is a composer of great merit'.<sup>55</sup> Burney, on the other hand, considered that Festing had 'little genius for composition, and but a shallow knowledge in counterpoint'.<sup>56</sup> Despite Burney's criticism, Festing's violin sonatas were very popular in his lifetime, not least because there was not 'a benefit concert for any English professor at that time without a solo on the violin by

<sup>51</sup> He performed, for example, on 26 Feb. 1724, 2 Apr. 1731, 8 and 16 Apr. 1736, 25 Sept. 1736, 4 Jan. 1739, 4 Jan., 22 Feb. and 11 Apr. 1740, 10 Feb. 1743, 4 Apr. 1744, and 6 Feb. 1745.

<sup>52</sup> Burney, II, pp. 1005, 1011; also Hawkins, II, p. 892. Festing dedicated his 12 *Concertos Op. 3* (1734) to the Philharmonic Society.

<sup>53</sup> For a full list of Festing's works, see Lamb, *Grove 7*, VIII, p. 723.

<sup>54</sup> Hawkins, II, pp. 892-3.

<sup>55</sup> John Potter, *Observations on the Present State of Music and Musicians, &c.* (London: Printed for C. Henderson, 1762), p. 59.

<sup>56</sup> Burney, II, pp. 1011-12.

Mr. M. C. Festing'.<sup>57</sup> These *Solos*, therefore, must have been regarded by Festing's contemporaries as interesting and entertaining. Moreover, John Johnson's decision to reprint Festing's sonatas after the composer's death indicates that there must have been considerable demand for this music.

In contrast to Festing, Holcombe was primarily a singer and composer of vocal music. He was born probably in Salisbury but the exact year of his birth is uncertain – the suggested dates range from 1690 to 1693.<sup>58</sup> Burney states that Holcombe was brought up as a chorister of Salisbury Cathedral and was called 'the boy, as long as his treble voice continued'.<sup>59</sup> In the early years of the eighteenth century Holcombe arrived in London, where he began his singing career on 26 February 1705 at the Theatre Royal in Drury Lane.<sup>60</sup> During the 1705 season he was called 'the new boy' in the Drury Lane bills and the press, but in 1706 he was eventually called Holcombe.<sup>61</sup> From 1705 to 1710 he was very active as a singer and became a 'considerable favourite'.<sup>62</sup> He sang *Prenesto* in the first performances of Giovanni Bononcini's *Camilla* (1706), the part of the Page in Thomas Clayton's *Rosamond*,<sup>63</sup> in Purcell's masques *Timon of Athens* and *The Tempest; or, the Incharnted Island*, also between the acts of *The Recruiting Officer*,<sup>64</sup> and in several concerts held for his as well as other prominent artists' benefits (including Viner's).<sup>65</sup> After 1710 his name does not appear again in press advertisements or concert bills until 26 February 1729, when he sang at his own 'benefit' at Drury Lane.<sup>66</sup> Apart from singing, Holcombe was a very successful teacher of harpsichord and singing 'for which, by a

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<sup>57</sup> *Ibid.*, p. 1012.

<sup>58</sup> According to Highfill (*A Biographical Dictionary*, VII, p. 357), Holcombe was born in 1693 in Salisbury; whereas in Burney's *History* Holcombe's date of birth is given as c. 1690 (Salisbury).

<sup>59</sup> Burney, II, p. 985.

<sup>60</sup> See the *Daily Courant*, 26 February 1705 (issue 894).

<sup>61</sup> In 1705 he performed at Drury Lane on 27 Feb., 1 and 12 Mar., 14 and 30 Apr., 16 May, 16, 26 and 28 June, and 5 July.

<sup>62</sup> Burney, II, p. 985.

<sup>63</sup> See Olive Baldwin and Thelma Wilson, 'Holcombe, Henry', *Grove* 7, XI, pp. 616-17; also Highfill, *A Biographical Dictionary*, VII, p. 357.

<sup>64</sup> See Emmett L. Avery (ed.), *The London Stage 1660-1800*, 5 vols. (Carbondale, Ill: Southern Illinois University Press, 1960), II, pp. 112 (for *Timon*), 119 (for *The Tempest*), 126 and 131 (for *The Recruiting*).

<sup>65</sup> For example, in 1706 he performed on 30 Mar., 1 and 18 June, 13 Oct., 1 Nov., 3 Dec.; then on 4 Mar. 1707, 8 Aug. 1709, 31 Mar., 29 June and 6 July of 1710.

<sup>66</sup> See the *London Evening Post*, February 20-22, 1729 (issue 189).

constant attendance at the Italian opera, he qualified himself in a manner superior to most Englishmen of his time'.<sup>67</sup> He died before 3 August 1756.<sup>68</sup>

Vocal music remained a primary interest for Holcombe throughout his life. He published two collections of songs and cantatas: *The Garland* (1748) and *The Musical Medley* (1755), and a number of songs issued separately, some of which were very popular at the time (particularly 'Arno's Vale' and 'Happy Hour'). The set of violin sonatas is the only known instrumental work attributed to him.

### **Edinburgh**

Although McLean and Oswald spent only a few years in Edinburgh, it was this city – the artistic and musical capital of Scotland – which had a great impact on their artistic lives.

After the departure of the Scottish Court in 1603 there was no principal musical centre in Scotland until the eighteenth century.<sup>69</sup> 'Art music', mostly dance music by English and French composers, was performed in the houses of the nobility, such as the Ker, the Skene, the Muse and Maule families.<sup>70</sup> The seventeenth century was a period of great popularity and development for Scottish folk music, in which there was a strong and distinctive tradition of fiddle playing.<sup>71</sup> Contemporary Scottish manuscripts of instrumental music were a mixture of classical and folk pieces, as is clearly evident in one of the earliest Scottish sources of violin music GB-En MSS 5778/9, entitled *Lessones for ye violin* (dating from the last third of the seventeenth century). The manuscript belonged to Robert Ker, 4th Earl of Newbattle, and contains Scots airs alongside stylised dances by Banister,

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<sup>67</sup> Burney, II, p. 985.

<sup>68</sup> Holcombe's will was proved on 3 August 1756 in London; see 'Will of Henry Holcombe of Saint Giles in the Fields, Middlesex', The National Archives, London, Catalogue Reference PROB 11/824.

<sup>69</sup> Johnson, *Music and Society in Lowland Scotland*, p. 9

<sup>70</sup> See Evelyn Florence Stell, 'Sources of Scottish Instrumental Music 1603-1707' (Ph.D. diss., University of Glasgow, 1999).

<sup>71</sup> See David Johnson, *Scottish Fiddle Music in the 18th Century: A Music Collection and Historical Study* (Edinburgh: John Donald Publishers, 1984); and Johnson, *Music and Society in Lowland Scotland*, pp. 111-29.

Locke, Jenkins, Farmer and other composers,<sup>72</sup> confirming that folk music was also studied and performed by the upper-classes. In the main towns of Scotland music education was available at ‘Sang Schools’ (also called Music Schools) run by the town councils. The primary object of these schools was to train boys as choristers. They were taught ‘the airt of musick’ which was rather rudimentary, including part-singing, elementary instruction in psalmody and instrumental lessons up to the age of about fifteen.<sup>73</sup>

Scottish musical life began to flourish in the 1690s, and the first known Scottish public concert-series was organised in Edinburgh in 1693.<sup>74</sup> The earliest detailed record of a concert is for a St. Cecilia’s Day celebration, on 22 November 1695.<sup>75</sup> ‘19 gentlemen of the first rank and fashion, supported by 11 professors, or masters of music’ performed, among others, sonatas by Bassani, Corelli, Torelli, Finger, and Pepusch.<sup>76</sup> As the programme shows, the Edinburgh audience’s musical taste was up-to-date. In the early eighteenth century, Edinburgh saw the rise of public concerts, amateur music-making, the Edinburgh Musical Society, the Edinburgh Assembly, and the arrival of foreign musicians, most notably Lorenzo Bocchi (1720-23 or 24), Francesco Barsanti (1735-43), Johann Friedrich Lampe (1750-51), and Pasquali (1752-57). By 1770 the city had been transformed from a provincial backwater (1700) into a European musical centre recognised for its concert activities.

Apart from John Forbes’s *Cantus, Songs and Fancies* (Edinburgh, 1662, 1666, 1688), there was no secular music printed by a Scottish press until 1726, when Cooper issued *Musick for Allan Ramsay’s Collection of Scots Songs* and Lorenzo Bocchi’s *A Musical Entertainment for a Chamber*;<sup>77</sup> but by 1750 Scottish music publishing had developed into a significant business (among the well-known publishers were Cooper,

<sup>72</sup> Stell, ‘Sources of Scottish Instrumental Music’, pp. 131-42.

<sup>73</sup> Johnson, *Music and Society in Lowland Scotland*, pp. 9-10, 28-31.

<sup>74</sup> *Ibid.*, p. 32.

<sup>75</sup> See William Tytler, ‘The Order of the Instrumental Music for the Feast of St Cecilia, 22d November 1695’, in *Transactions of the Society of Antiquaries of Scotland* (Edinburgh, 1792), pp. 506-10.

<sup>76</sup> *Ibid.*, p. 508.

<sup>77</sup> Farmer, *A History of Music in Scotland*, p. 251.

Bremner, and Oswald). The first regular Scottish newspaper, the *Edinburgh Gazette*, was launched in 1699.

The Act of Union of 1707 fuelled a vigorous sense of nationalism in Scotland that was reflected, for example, in a whole series of folk song publications. The Edinburgh elite tried to promote Scottish art, music and literature. The poet Allan Ramsay, the chief spokesman of this new artistic movement, was against the dominance of the Italian style in music or the so-called ‘foreign importation’, and championed ‘true’ Scottish folk music. In his view the best Scottish traditional music should be collected, edited and presented in a ‘refined form’ to the fashionable ‘World’ (see p. 97), since only such music could enhance Scotland’s prestige and identity abroad. As a result, many collections of Scottish traditional music were published in the first half of the eighteenth century (by, among others, James Watson, Allan Ramsay, William Thomson, Adam Craig and Oswald).<sup>78</sup> However, the majority of Scottish composers and professional musicians cultivated both art and folk music. Unlike their English counterparts, Scottish professional violinists were involved in these two styles of music simultaneously and had to earn their ‘living part of the time by playing folk-fiddle music’.<sup>79</sup> Thus, it was common practice among violinist-composers to publish works for ‘Apollo and Pan’.<sup>80</sup> For instance, William McGibbon (c.1690-1756), the most respected violinist in Edinburgh at the time, issued three collections of fiddle variations in the folk style (Edinburgh, 1742, 1746, 1755) in addition to Solos for flute/violin, trio sonatas and concertos.<sup>81</sup>

The first set of sonatas for violin and continuo by a Scottish composer was published in 1737 by McLean, who was born on 12 June 1712 in Marnoch, a parish of

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<sup>78</sup> For example, William Thomson, *Orpheus Caledonius* (London, 1725 and 1733), Allan Ramsay, *Tea-Table Miscellany* (Edinburgh, 1724), Adam Craig, *A Collection of Choicest Scots Tunes* (Edinburgh, 1730).

<sup>79</sup> Johnson, *Music and Society in Lowland Scotland*, p. 19.

<sup>80</sup> See Purser, *Scotland’s Music*, pp. 173-96, where he analyses the meaning of this expression.

<sup>81</sup> At that time some very notable Italian musicians (including Geminiani) took an interest in Scottish tunes, arranging, publishing or performing them; see Peter Holman, ‘Geminiani, David Rizzio and the Italian Cult of Scottish Music’ in *Geminiani Studies*, ed. Christopher Hogwood (Bologna: Ut Orpheus Edizioni, 2013), pp. 183-214.

north-east Banffshire, and probably died by c.1770.<sup>82</sup> Nothing is known about his childhood and musical education, but it is likely that he was educated in one of the Scottish Sang Schools. The earliest known document in which McLean's name is mentioned dates from 1736 and records a licence he obtained from Montrose Town Council to teach music in the town. The following year, on May 19, he became 'Master of the Music School of Aberdeen', with duties to teach boys to sing and to play the spinet, harpsichord, violin, flute and recorder, and also to attend morning and afternoon Sunday service so as 'to give good example to the Youth under his Instruction'.<sup>83</sup> McLean's curriculum included 'Italian and Church music', and 'Scots Tunes'. In 1737-8, he also worked as a violinist in the Edinburgh Musical Society orchestra.<sup>84</sup>

McLean probably moved to London in c.1740, where from 1743 to 1745 he rented a house in Angel Court, where Festing lived in the years 1731-9.<sup>85</sup> It is possible that the two violinists knew each other and that McLean moved to this house on Festing's recommendation. Unfortunately, this is the last trace found of McLean's activities, and nothing more is known about the life of this shadowy figure.

Like many other Scottish violinists, McLean was drawn into an Edinburgh fashion for writing fiddle variations in the folk style. Several of his pieces were included in *A Collection of Scotch Airs with the Latest Variations for Violin* (Edinburgh, 1740) and in *A Collection of Favourite Scots Tunes with Variations for the violin [...] by the late Mr Chs McLean* (Edinburgh, c.1770-2), which constitute, along with the violin sonatas, his entire work.

Oswald was one of the most prolific Scottish composers and his contribution to the popularity of Scottish music's native idioms in classical music was very significant

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<sup>82</sup> See Moira A. Harris and Jane Mallinson, 'McLean, Maclean, Macklean, Charles', *MGG*, xi, pp. 760-1. The form Macklean appears on the title page of the *Solos*. However, as in the *Grove*, the form McLean is used in this study; see David Johnson, 'McLean, Charles', *Grove*, xv, p. 509.

<sup>83</sup> A copy of McLean's engagement (held at the Aberdeen Burgh Records) is quoted in Johnson, *Music and Society in Lowland Scotland*, pp. 29-30.

<sup>84</sup> Jennifer Macleod, 'The Edinburgh Musical Society: Its Membership and Repertoire 1728-1797' (Ph.D. diss., The University of Edinburgh, 2001), p. 256.

<sup>85</sup> Harris and Mallinson, 'McLean', p. 760. Festing's Op.1 was sold at his house in Kemp-Court in May 1730, and his next Opp. 2-5 (1731-9) were issued at his house in Angel Court, Windmill Street.

and influential. He was born in the Scottish east coast fishing village of Crail and was baptised there on 21 March 1710.<sup>86</sup> He studied music with his father John Oswald, who was town drummer of Crail and later leader of the town waits of Berwick-upon-Tweed. By 1735, after working as a dancing master in Dunfermline, James had made his way to Edinburgh.<sup>87</sup> In the Scottish capital he soon earned such admiration and affection as a cellist, violinist, composer, teacher and publisher that when he decided to leave the city for London in 1741 Allan Ramsay wrote ‘An Epistle’ to Oswald in the *Scots Magazine*, lamenting how great a ‘loss’ it was for Edinburgh and a ‘gain’ for London.<sup>88</sup> Before leaving Edinburgh, Oswald issued in 1740 *A Curious Collection of Scots Tunes*, which brought him wider recognition and appreciation, and the publication of its second volume was advertised in the *London Daily Post* (issue 2027) on 22 April 1741 as follows:

Mr. Oswald, at the Desire of his Subscribers, is now come to Town, in order to publish a second Collection of Scots Tunes; and as he intends to make some Stay here, he is willing to teach any Persons who desire to be instructed in the Scots Musick.

Apparently Oswald’s ‘some stay’ in London lasted twenty-three years, until 1764,<sup>89</sup> and was very active and successful. He performed regularly, usually on the cello, at the Castle Tavern, Drury Lane Theatre, Ruckholt-House, and Ranelagh Gardens, and he worked for the music publisher John Simpson.<sup>90</sup> Additionally, as we learn from *The Champion of* 25-27 May 1742:

Mr. Oswald teaches in the City, and is to be heard of at Mr. Simpson’s every Monday, Thursday, and Saturday: and every Tuesday, Wednesday and Friday, at the Scotch Holland Warehouse in Pall Mall.

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<sup>86</sup> David Johnson and Heather Melvill, ‘Oswald, James’, *Grove7*, xviii, pp. 790-1.

<sup>87</sup> He advertised on 12 August 1734 in the *Caledonian Mercury* his publication of a collection of minuets for violin and bass viol, noting that subscriptions are taken ‘at Dunfermline, by the Author’, Dancing Master.

<sup>88</sup> See *The Scots Magazine*, 2 October 1741, p. 455. ‘An Epistle’ is also quoted in Purser, *Scotland’s Music*, pp. 179, 180, 186.

<sup>89</sup> After his wife’s death, Oswald married a widow, Leonora Robinson-Lytton, in 1764 and retired to her country house at Knebworth.

<sup>90</sup> For example, he performed on 1 and 3 Dec. 1743 (Drury Lane), 18 Mar. 1745 (his ‘Benefit’ at the Castle Tavern), 24 Aug. 1747 (his ‘Benefit’ at Ruckholt-House); for Ranelagh Gardens, see Sands, *Invitation to Ranelagh*, pp. 59, 238.

One concert notice mentions Oswald, ‘the first violoncello’, and Carlo Tessarini, ‘the first violin’, playing together in a ‘Grand Band’.<sup>91</sup> In 1745 Oswald started publishing the *Caledonian Pocket Companion*, a collection of Scottish folk-tunes, some with his own variations, which ran to fifteen volumes, such was its popularity. Benjamin Franklin’s letter to Lord Kames (dated 2 June 1765) provides a glimpse into Oswald’s performance of Scots tunes on the cello: ‘I have more than once seen Tears of Pleasure in the Eyes of his Auditors; and yet I think even his Playing those Tunes would please more, if he gave them less modern Ornament’.<sup>92</sup>

In 1747 Oswald set up his own publishing house in St. Martin’s Churchyard in the Strand. In the 1750s he contributed music to several pantomimes and other productions staged at Drury Lane, Covent Garden and the Haymarket Theatre.<sup>93</sup> He was also involved in the production of an English version of Pergolesi’s *La serva padrona* (1758-9), which became so popular that it was performed almost every night at Marylebone Gardens during the summer of 1758.

On 31 January 1761 Oswald was appointed Chamber Composer to George III. Moreover, he founded the Society of the Temple of Apollo, a small secret group of composers and musicians who organised their concerts at John Robinson-Lytton’s house, in Queen Square.<sup>94</sup> Several members of the Society, notably Giuseppe Sammartini, John Reid, Benjamin Hallett, Dr. Burney, and Thomas Erskine, 6th Earl of Kelly, published some of their works under the Society’s name.<sup>95</sup> Oswald died on January 2, 1769 at Knebworth, Hertfordshire.<sup>96</sup> Considering Oswald’s achievements, position and reputation in his time, it is surprising that Burney, who collaborated with him in the production of

<sup>91</sup> See the *General Advertiser*, April 24, 1747 (issue 3897).

<sup>92</sup> Quoted in Holman, ‘Geminiani, David Rizzio’, p. 207.

<sup>93</sup> For example, *Queen Mab* (1750), *The Old Woman’s Oratory* (1751), *Harlequin Ranger* (1751), *The Genii* (1752), *Fortunatus* (1753) *The Gamester* (1753) *The Reprisal* (1757) and *Cleone* (1758); see Highfill, *A Biographical Dictionary*, xi, pp. 123-4.

<sup>94</sup> Purser, *Scotland’s Music*, pp. 186-7.

<sup>95</sup> *Ibid.*, pp. 186-7; also Klima, *Memoirs of Dr. Charles Burney*, pp. 88, 97.

<sup>96</sup> His death is noted in *The Gentleman’s Magazine for the year 1769*, p. 54. Oswald’s will was proved on 31 January 1769 in London; see ‘Will of James Oswald’, The National Archives, London, Catalogue Reference PROB 11/945/217.



*Queen Mab* (1750), omitted even to mention him in his *History*. He only gives a brief description of this ‘Scottish Orpheus’ in his manuscript memoirs:

During my connexion with Drury Lane theatre, I became intimately acquainted with Oswald, the Scottish Orpheus, the celebrated performer of old Scots tunes on the violoncello, and maker of many more, wch, by his manner of playing them and keeping a Music-shop on the pavement of St. Martin’s church-yard, turned to good account.<sup>97</sup>

Oswald’s prodigious output includes many songs (for example, the song cycle *Colin’s Kisses*), ninety-six *Airs for the Seasons*, duets, trio sonatas, collections of Scots tunes, and incidental music.<sup>98</sup> Some of his works were published under the *nom de plume* David Rizzio or Nicholas Dothel.<sup>99</sup>

### **The English Provinces**

The early eighteenth century witnessed a remarkable growth of musical activities not only in London and Edinburgh but also in the English provinces. The regional industrial development, an expanding commerce and a growing population had profound effects on provincial musical life. Newly built assembly rooms, music societies and clubs appeared in many towns throughout the country.<sup>100</sup> In the first three decades of the century only a few provincial newspapers were established (the first probably in Norwich in 1701), but from the 1730s their number grew rapidly, reaching around 150 publications in over fifty towns by 1760.<sup>101</sup> Such local newspapers form a principal source of

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<sup>97</sup> Highfill, *A Biographical Dictionary*, XI, p. 123.

<sup>98</sup> For a full list of Oswald’s works, see Johnson, *Grove*7, XVIII, p. 791.

<sup>99</sup> David Rizzio (1533–66) was an Italian musician, composer and the private secretary of Mary, Queen of Scots, brutally murdered by Lord Darnley and his friends; Nicolas or Niccolo Dothel (1721–1810) was an Italian flautist and composer.

<sup>100</sup> See Michael Tilmouth, ‘The Beginnings of Provincial Concert Life in England’, in *Music in Eighteenth-Century England: Essays in Memory of Charles Cudworth*, ed. Christopher Hogwood and Richard Lockett (Cambridge: Cambridge University Press, 1983), pp. 1–17; Rachel Cowgill and Peter Holman (eds.), *Music in the British Provinces, 1690–1914* (Aldershot: Ashgate Publishing, 2007), pp. 9–86; Jenny Burchell, *Polite or Commercial Concerts?* (New York and London: Garland Publishing, 1996); Wollenberg and McVeigh, *Concert Life in Eighteenth-Century Britain*, pp. 19–53, 199–218; and Sadie, ‘British Chamber Music’, pp. 21–62.

<sup>101</sup> Peter Borsay, *The English Urban Renaissance: Culture and Society in the Provincial Town 1660–1770* (Oxford: Clarendon Press, 1989), p. 129.

information about concerts in the provinces, along with references in letters, private papers, diaries, account books, or even a few notices in the London press. The availability of this information varies from one period to another and is particularly true of the first three decades, during which even if a local paper was already established, musical events were not so widely advertised; further, many issues of newspapers no longer survive. For example, in Gunn's home town Birmingham the first newspaper, the *Birmingham Journal*, was founded in 1732, but was unfortunately short-lived, and the next title, the *Aris's Birmingham Gazette*, was launched nine years later, in 1741. As a result, information about Gunn's performances in that town is very sketchy.

Provincial concerts were usually organised by local music societies or clubs, which were run by a handful of enthusiasts (such as Claver Morris in Wells, or the Ferrar brothers in Stamford), including both professional and so-called gentlemen amateur musicians. A study of the subscription lists to the *Solos* under scrutiny demonstrates that even very small towns and villages had their own 'Societies of Lovers of Musick'. In addition to provincial societies, these lists feature subscribers from places such as Badingham, Dunston, Norwich, Bath, Ross in Herefordshire, Skene, Chester, Killamarsh, Lewes, Warmwell, Kinnardy, Dorchester, Dunninald, Bristol, Balcham, Yeldham, Cheshunt and Lincoln, which shows that chamber music, and violin sonatas in particular, continued to be popular throughout the country. For example, according to the account books and diary of Claver Morris, violin sonatas by Mascitti, Valentini, Reali, Bassani, Corelli, Visconti, and Albinoni were performed at his private concerts.<sup>102</sup>

Like London concerts, provincial concerts comprised a mixture of vocal and instrumental music. However, the frequency and the basis of their organisation varied, largely depending on the general prosperity of the area and the character of the town or

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<sup>102</sup> Harry Diack Johnstone, 'Claver Morris, an Early Eighteenth-Century English Physician and Amateur Musician Extraordinaire', *JRMA* 133 (2008), pp. 93-127 (pp. 123-5). Johnstone also observes that 'the range and variety of music performed by Claver Morris and his 'clubbers' in Wells during the first quarter of the eighteenth century is quite extraordinary' (p. 120).

city.<sup>103</sup> In spas and cathedral cities, with their choirs and grand organs (as in Hereford, Worcester, or Gloucester), the environment for music to flourish was especially favourable. In Bath, which was the most fashionable resort outside London and where the court and high society took the waters, concerts were provided for visitors throughout the year and involved many celebrity performers such as, among others, Dubourg (in 1718) and Geminiani (in 1721).<sup>104</sup> In other towns/cities concerts (usually followed by an ‘Assembly’ and ball) were organised mainly for local residents, and the performers included a high proportion of amateurs. Local organists (like Gunn in Birmingham, and Gibbs in Dedham) often played an important role in the development of musical life in the town and surrounding area, organising concerts, promoting festivals and music societies, teaching, performing and composing.

Such popular events as Race Week and Assizes were often accompanied by musical soirées, some of which attracted leading soloists from London. For instance, on 1 August 1709 the *Daily Courant* (issue 2424) announced Holcombe’s performances of the current London operatic repertoire during the Sizes and Races at York and Nottingham:

York, August the 8th. During the Sizes will be perform’d a Consort of Musick, by Mr Holcomb, Mr Corbet, &c. Who will perform the same in Nottingham August the 16th, 17th, 18th, and 19th, after the Races are over, viz. All the choicest Songs out of all the new Operas, in Italian and English, with their proper Sinfoney’s as they are play’d in the Queen’s Theatre.

Birmingham was one of Britain’s fastest developing towns in that period (it became a city in 1889). By the middle of the eighteenth century it became a major financial, commercial and mercantile centre in Britain. Its population rose from 8,000 in 1700 to 24,000 in 1750, moving from the fifth-largest to the third-largest town in

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<sup>103</sup> For a detailed account of eighteenth-century concert life in Oxford, Manchester, Newcastle, Durham, Wells, Hereford, Stamford, and York, see sources listed above, note 100.

<sup>104</sup> Claver Morris, a regular visitor to Bath, noted in his diary that he heard Dubourg (entry for 26 September 1718) and Geminiani (7 October 1721) at Bath; see Hobhouse, *The Diary*, pp. 64, 88. For a fuller account of concert life in Bath, see Burchell, *Polite or Commercial Concerts?*, pp. 101-68.

England and Wales.<sup>105</sup> Birmingham's spectacular economic expansion had an impact on the social structure of the town and its character. The number of wealthy businessmen, merchants, and professionals increased significantly and with the growth of these 'prospering middle ranks' there was a growth in the demand for public concerts. The likes of Barnabas Gunn, an enterprising musician and a prominent figure in the musical life of Birmingham, became 'one of the busiest men in the town',<sup>106</sup> promoting a series of performances for these developing audiences.

Gunn was born probably around 1680 in Birmingham.<sup>107</sup> Nothing is known about his life until 1715, when he was appointed organist of the newly-built St. Philip's Church in Birmingham (from 1905 Cathedral), a post which he retained until 1730. For the next ten years (1730-40) he was the organist of Gloucester Cathedral and then, from 1740 to 1753, of St. Philip's and St. Martin's Churches in Birmingham.<sup>108</sup> From 16 April 1730 until his death on 6 February 1753,<sup>109</sup> Gunn additionally worked as deputy organist at the Chelsea Hospital in London.<sup>110</sup> In 1740 he began to be involved (until 1753) in organising performances in the newly-opened Moor Street Theatre – the first regular theatre in Birmingham.<sup>111</sup> From 1748 to 1753 he ran summer concerts at Duddeston (later known as Vauxhall) Gardens, which included music by, for example, Handel, Arne, Boyce, Stanley, and John Alcock.<sup>112</sup> He also worked as an impresario inviting 'some of the best hands' from Germany (such as the violinist 'Mr Kneller') and from King's Chapel.<sup>113</sup>

In 1751 William Hayes published under the name 'Bar \_ G\_ n' (insinuating that the author was, in fact, Gunn) a satirical pamphlet entitled *The Art of Composing Music*

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<sup>105</sup> Maxine Berg, 'Commerce and Creativity in Eighteenth-Century Birmingham', in *Markets and Manufacture in Early Industrial Europe*, ed. Maxine Berg (London: Routledge, 1991), pp. 173-202, (p. 180).

<sup>106</sup> Joseph Sutcliffe Smith, *The Story of Music in Birmingham* (Birmingham: Cornish Brothers, 1945), p. 10.

<sup>107</sup> See Stanley Sadie, 'Gunn, Barnabas', *MGG*, VIII, pp. 280-1.

<sup>108</sup> See Shaw, *The Succession of Organists*, pp. 27, 123-4.

<sup>109</sup> Gunn's death is noted in the *London Evening Post*, February 13-15, 1753 (issue 3947) and in *Aris's Birmingham Gazette*, 12 February 1753.

<sup>110</sup> Watkins Shaw and Simon Heighes, 'Gunn, Barnabas', *Grove7*, x, p. 586.

<sup>111</sup> Margaret Handford, *Sounds Unlikely: Six Hundred Years of Music in Birmingham, 1392-1992*, rev. edn (Studley: Brewin Books, 2006), p. 15.

<sup>112</sup> Margaret Handford, 'Birmingham', *Grove7*, III, pp. 612-18.

<sup>113</sup> Smith, *The Story of Music in Birmingham*, p. 10. Smith mentions 'Mr. Bailey' from King's Chapel.

by a Method Entirely New, Suited to the Meanest Capacity.<sup>114</sup> In it, he ridiculed Gunn, suggesting that the composer wrote his music by using a machine called a ‘spruzzarino’ (in Italian *spruzzare* means to spray, or to splash), a fictional device that splashed dots of ink randomly onto music paper.<sup>115</sup> Gunn’s career is caricatured and his works are mocked by Hayes (all Gunn’s works printed before 1751 are listed here). Significantly, in 1730 Hayes had been beaten by Gunn to the organist’s post at Gloucester Cathedral<sup>116</sup> and it seems that some twenty years later Hayes’s grudge was still nursed against him. Gunn’s response to this pamphlet was his publication *Twelve English Songs [...] Set to Musick by the New-invented Method of Composing with the Spruzzarino* (London, 1752), which begins with this ‘Occasional Ballad’:

By the Musick and Words it will plainly be seen-o,  
 It’s compos’d in high taste with a new Spruzzarino.  
 Of late has been Printed a Treatise of Music,  
 The purport of which wou’d both make me and you sick,  
 Brave Fellows such wits who wou’d bring a man down,  
 By forging his Name, and Suppressing their own.  
 Let such Criticks snarl on, Still my works are the same,  
 Their impotent Censure increases my Fame,  
 And if my good Fortune does give them Vexation,  
 They may tune off this Song, and use Gesticulation.<sup>117</sup>

Moreover, the frontispiece of this set (designed by John Devoto) presents a small man (probably Gunn), composing by means of ‘spruzzarino’ and a musician (Hayes ?) standing in front of an organ and calling out ‘Twill do! Twill do!’.<sup>118</sup>

Hayes’s pamphlet is a valuable source of some biographical details concerning

<sup>114</sup> William Hayes (1708-77) was an organist, composer, writer and the Oxford Professor of Music. For more details on Hayes’s pamphlet, see Otto Erich Deutsch, ‘Ink-Pot and Squirt-Gun. Or “The Art of Composing Music in the New-Style”’, *MT* 93/1315 (1952), pp. 401-3.

<sup>115</sup> In the pamphlet Hayes explains that ‘spruzzarino’ is an imitation of a brush and ‘a Gallipot’ used by bookbinders in order to sprinkle ‘the Edges of the Leaves’ and the book’s covers; see William Hayes, *The Art of Composing Music by a Method entirely New* (London: J. Lion, 1751), p. 25.

<sup>116</sup> See Simon Heighes, *The Lives and Works of William and Philip Hayes* (New York and London: Garland Publishing, 1995), p. 5. In fact, Gloucester was Hayes’s birth place. He was a chorister at Gloucester Cathedral (1717-27) and the organist’s (Mr Hine) assistant until 1729.

<sup>117</sup> Barnabas Gunn, *Twelve English Songs Serious and Humourous with the Thorough Bass* (London: John Johnson, 1752), p. 1; Gunn’s emphasis.

<sup>118</sup> Hayes describes Gunn as ‘of the smallest size’ (p. 14), and the expression ‘Twill do! Twill do!’ is used by Hayes on p. 25.

Gunn. It appears that Gunn first learned to play the violin, the instrument he ‘very soon made [himself] Master of’, then he studied the harpsichord and organ, and also composition ‘under the Direction of the learned Doctor P\_\_\_\_’, presumably Dr. Pepusch, who was ‘too rigid in his Principles of Harmony; too strict in the Observance of Preparation and Resolution’.<sup>119</sup> Moreover, during his employment at Gloucester Cathedral Gunn was very active in ‘propagating’ and teaching music in that city and ‘many Miles round it’, with ‘no small Degree of Success’.<sup>120</sup> He must surely have been involved in organising concerts during the annual three-day ‘Music Meeting’ (later known as the Three Choirs Festival) based in the cathedrals of Gloucester, Hereford and Worcester. During the Gloucester Race Week, which was a popular time for music events,<sup>121</sup> Gunn arranged concerts for his own benefit at Mr Saunders’s Great Room on 26-27 August 1735 and 7 September 1737.<sup>122</sup> He was also a member of ‘The Musick Clubb of Glocester’ (established in the 1720s). Interestingly, on 27 March 1739 the *Gloucester Journal* (issue 882) announced that ‘Mr. Gunn’s New-Invented Organ and Harpsicord, will be open’d in Mr. Saunders’s Great Room’. In addition to these varied musical activities, Gunn and his business partner John Pasco (a dealer in timber from London) sold ‘all Sorts of Deals, Uphers, and Wainscots at the New Sugar-House’ in Gloucester.<sup>123</sup>

The number of Gunn’s compositions is modest. His first published work was *Two Cantata’s and Six Songs* (Gloucester, 1736), which had an impressive long list of 465 subscribers for 619 copies, including such eminent composers as Handel, Festing, Pepusch, John Stanley and even Hayes ‘the pamphleteer’. He also composed *Six Setts of*

<sup>119</sup> Hayes, *The Art of Composing Music*, pp. 13-14. Pepusch lived in London from 1697 until his death, 1752. He was one of the founders of the Academy of Ancient Music and was much sought after as a teacher. His pupils were, for example, William Boyce, Benjamin Cooke, Johan H. Roman, John Travers, and James Nares. Apart from many vocal pieces, he wrote around 200 trio and solo sonatas.

<sup>120</sup> *Ibid.*, pp. 13-14.

<sup>121</sup> As it appears from concert announcements printed in the *Gloucester Journal*; for example, on 23 July 1728 (issue 329) the paper notes that ‘There will be a Ball and a Concert of Musick every Night during the Races’.

<sup>122</sup> The *Gloucester Journal*, 8 July (issue 689) and 22 July 1735 (issue 691), and 6 September 1737 (issue 801).

<sup>123</sup> The *Gloucester Journal*, 12 October 1736 (issue 755), and 30 May 1738 (issue 840).

*Lessons for the Harpsichord* (London, 1750) and several songs, which were issued in eighteenth-century anthologies.

Like Gunn, Joseph Gibbs was an organist and composer working in the English provinces, but in East Anglia. Born in the parish of St. Botolph, Colchester, North Essex on 12 December 1698, he probably received his first musical education from his father John Gibbs, a Colchester wait.<sup>124</sup> Unfortunately, nothing is known of his early life. In 1744 he became organist of Dedham, Essex, and four years later he was appointed organist of St. Mary-le Tower in Ipswich, Suffolk, where he remained until his death on 12 December 1788.

Ipswich was a thriving port and one of the leading market towns of East Anglia, which was undoubtedly one of the richest parts of England at the time (mainly due to the wool trade and agriculture). Already on 20 August 1720 the first Ipswich newspaper (the *Ipswich Journal*) was founded. As the frequent notices in this paper show, Gibbs was a prominent figure in the musical life of Ipswich, Colchester, Dedham, and the surrounding area, and was engaged in a variety of musical activities. Although these two towns and village were very small, they nevertheless had their own musical societies, two of which (Ipswich and Dedham) occur in the subscription list of Gibbs's *Solos*. It is probable, therefore, that Gibbs's sonatas were performed at these societies' concerts. Both societies were in existence already in the 1730s; at Ipswich, concerts were organised fortnightly throughout the year, whereas at Dedham they were held quarterly.<sup>125</sup>

The earliest known reference to Gibbs's performances occurs in the *Ipswich Journal* on 24 November 1733, advertising his benefit concert on 10 December at the King's-Head in Colchester. In addition to the King's-Head, he also held benefit concerts at the Assembly Room in Ipswich and Dedham, and at the Free School in Harwich,

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<sup>124</sup> See Peter Holman, 'Gibbs, Joseph', *Grove7*, ix, p. 839. Holman suggests that Gibbs may also have studied in London with Thomas Roseingrave. The manuscript GB-Ckc 121 that seems to be in Gibbs's hand (c.1730) includes Roseingrave's works and the inscription 'Roseingrave' on the original front cover; see Peter Holman, 'Henry Purcell and Joseph Gibbs: A New Source of Three-Part Fantasias z732 and z734', *Chelys* 25 (1996-7), pp. 97-100.

<sup>125</sup> Sadie, 'British Chamber Music, 1720-1790', pp. 50, 54.

sometimes at two or three of these venues a year.<sup>126</sup> For example, in 1739 he had three benefit concerts: on 12 September in the King's-Head in Colchester, the next day (the 13th) at the house of Sir Roger Martin at Long Melford, and on 3 October at the Concert-Room in Dedham (the *Ipswich Journal*, 1 and 29 September 1739). There appears to have been enough local interest and financial commitment to encourage Gibbs to organise benefit concerts almost every year for over fifty years. Some of these benefits were held during Race Week, for example, on 19 and 20 July 1763.

In addition to benefit concerts, Gibbs gave organ recitals, sometimes for instance to mark the installation of new or rebuilt organs at various churches. One of these occasions was on 15 June 1756 at Hadleigh when Gibbs opened the organ, which was 'lately repaired and many new Pipes added'. On 17 November 1773 at Hadleigh he opened the new organ during a concert of choral music by Purcell, Croft and Handel.<sup>127</sup> In 1763 Gibbs was involved as harpsichordist in the production of the ballad opera *Love in a Village*, staged at the Ipswich Theatre in Tankard Street.<sup>128</sup>

In Gibbs's time Ipswich was a garrison town where the Royal Scots Greys regiment was stationed. Perhaps it was the regiment's band that inspired Gibbs to include in his works several references to Scottish music. At Gibbs's death, *The Gentleman's Magazine* noted that 'in his profession [Gibbs] was eminently distinguished, both as a composer and a performer [...] universally beloved and respected'.<sup>129</sup> It is not surprising, then, that he was given a full civic funeral with music played by the bands of the Scots Greys and the East Suffolk Militia.<sup>130</sup>

Gibbs's musical output is slender. Besides eight violin sonatas, his surviving works comprise five unpublished organ voluntaries (GB-Lbl, Add. 63797) and a set of *Six*

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<sup>126</sup> According to notices in the *Ipswich Journal*, Gibbs's benefit concerts were, for example, held on: 18 June 1734; 30 Dec. 1734; 28 June 1736; 27 July 1741; 22 Dec. 1743; 19 Sept. 1746; 9 June 1748; 21 Nov. 1748; 13 and 18 Oct. 1749; 3 Nov. 1756; 12 May 1778; 30 Apr. 1782; 1 May 1783; and 6 May 1784 .

<sup>127</sup> The *Ipswich Journal*, 12 June 1756 and 27 November 1773.

<sup>128</sup> The *Ipswich Journal*, 3 December 1763.

<sup>129</sup> *The Gentleman's Magazine for the Year 1788* (December, 1788), p. 1130.

<sup>130</sup> Walter Willson Cobbett, *Cobbett's Cyclopedic Survey of Chamber Music*, 2 vols. (London: Oxford University Press, 1963), I, p. 461.



*Quartettos for two Violins, a Tenor and Violoncello or Harpsichord*, Op. 2 (London, 1777), which were among the first printed quartets composed by an Englishman.

Along with Gibbs, Thomas Gainsborough, the painter and enthusiastic amateur musician, was a member of the Ipswich Musical Society. During his sojourn in Ipswich (from 1752 to 1758) Gainsborough painted Gibbs's portrait (owned by the National Portrait Gallery, NPG 2179). Gibbs is presented by the painter not as a performer but as a composer (a profession regarded as more respectable). A quill and next to it an open manuscript score headed 'Sonata' rest on a desk (though the fragments of music visible are not from Gibbs's *Solos*). Above the score, on the shelf there are two volumes of music, one bearing the name Corelli and the other 'Gem.' (Geminiani).

Acknowledgement in the portrait of these two great composers of violin music may be interpreted as Gainsborough's tribute to Gibbs's composing abilities, talent, and the status of his sonatas. In other words, Gibbs's violin sonatas compare favourably with the finest examples of the genre.

### **Dublin, Paris, and Rome**

Although musical life in Britain was flourishing, attracting many foreign musicians, some native composers left the country to find better career opportunities abroad. Among them were Viner, Eccles and Valentine. Viner was 'Master of the State Musick' in Ireland from 1703 until his death on November 12, 1716.<sup>131</sup> In addition to this post, he served as 'Master of the Queen's Musick' in Ireland from 27 October 1713.<sup>132</sup> The date and place of Viner's birth are unknown, nevertheless musicological sources describe him as a violinist and composer of English descent.<sup>133</sup> Viner's youth, as well as

<sup>131</sup> See Brian Boydell, 'Viner, William', *Grove7*, xxvi, p. 661; and Barra Boydell, 'Viner, William', *MGG*, xvii, pp. 21-2. The exact date of Viner's death is not stated in the *New Grove* or *MGG*; this information has been found in the register of the Parish of St. Mary in Dublin, p. 160, record identifier DU-CI-BU-160304. <http://www.irishgenealogy.ie> [accessed 2 December 2010].

<sup>132</sup> Brian Boydell, *A Dublin Musical Calendar 1700-1760* (Dublin: Irish Academic Press, 1988), p. 35.

<sup>133</sup> For example: *Grove* and *MGG* (see above), and Harold E. Samuel, 'John Sigismond Cousser in London and Dublin', *ML* 61/2 (1980), pp. 158-71 (p. 162).

many other interludes of his life, remain essentially unaccounted for.

Even though in Viner's time Dublin, with its nearly 60,000 inhabitants, was the second city of the British Isles, the status of its musical life was rather provincial.<sup>134</sup> Apart from Viner, only two notable composers lived in the Irish capital in the first two decades of the century: Daniel Roseingrave (a pupil of Purcell), organist at the two cathedrals, and John Sigismund Cousser, who arrived in Dublin in 1707 and in 1716 succeeded Viner as 'Master of the State Musick'. At that time concerts for the larger audiences could be given only at The Theatre Royal in Smock-Alley, the two cathedrals, several larger churches and Dublin Castle (the first concert hall was built in 1731).<sup>135</sup> Smaller concerts of vocal and instrumental music were organised in the households of the local nobility, 'Great Rooms', taverns and halls (for example, the Taylors Hall, and the Blue Coat Hall), and their repertory was almost entirely Italian. In short, concert life in Viner's Dublin was nowhere near as highly developed as it was in the much larger city of London. However, from the third decade onwards the city saw a remarkable upsurge in the number of public concerts, attracting such distinguished composers as Handel, Pasquali, Castrucci, Lampe, Pinto, Tenducci, Geminiani, Dubourg, Arne and Giordani.<sup>136</sup>

Because of the lack of contemporary sources, very little is known about Viner's musical activities in Dublin.<sup>137</sup> In Viner's day, Dublin newspapers (unlike London newspapers) announced musical events very sporadically. Viner is mentioned in the Irish press only once, *The Dublin Gazette* reporting (16-20 June 1713) Viner's preparation of music on 9 June at the Theatre Royal in Smock-Alley for the celebration of the Treaty of Utrecht. As Master of the State Music, he was in charge of the musical activities at the Castle, which involved only the high society. One of his duties up to 1708 was to write

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<sup>134</sup> Dublin's population was around 60,000 in 1700, and rose to about 140,000 in 1760; see Boydell, *A Dublin Musical Calendar*, p. 11.

<sup>135</sup> *Ibid.*, p. 14.

<sup>136</sup> Handel's *Messiah* had its first performance in April 1742, in Dublin.

<sup>137</sup> In 1922 the Four Courts building, in which the Public Record Office is housed, was bombed. As a result, sources on the Irish State music are very patchy.

an annual ode on the occasion of the monarch's birthday, which was performed by the Castle Band.<sup>138</sup> Presumably, he was responsible for the preparation of the Castle Balls, for which he may have composed some dance music.<sup>139</sup> Unfortunately, besides the *Solos*, only one of his works, a song 'No Coelia... I'll no longer mourn', has survived. Because of his post, Viner must have been acquainted with a large number of the local aristocracy and therefore it seems reasonable to assume that he was also employed for their own private concerts and as a music teacher.

Although there is no record of Viner's public concerts in Dublin, the poems *The Progress of Musick in Ireland* by Matthew Pilkington (Dublin, 1725) and *On the Death of Mr. Viner* by Thomas Parnell (London, 1722) indicate that he was very famous as a violin virtuoso – 'a Bard caressed by all, by all admired'<sup>140</sup> – and his performances made a great impression on Dubliners. He is praised as a brilliant violinist and 'author of refined delights', who 'knew the elegance of sound, [...] and whose touch did strike the fibres of the heart'.<sup>141</sup> Parnell also notes that he often saw this great virtuoso 'on a public stage':

Oft have I seen him, on a public stage,  
 Alone the gaping multitude engage;  
 The eyes and ears of each spectator draw,  
 Command their thoughts, and give their passion law;  
 While other music, in oblivion drown'd,  
 Seem'd a dead pulse, or a neglected sound.  
 Alas! he's gone, our great Apollo's dead,  
 And all that's sweat and tuneful with him fled.<sup>142</sup>

Benefit concerts were not advertised in the Dublin press at the time. However, in

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<sup>138</sup> From 1708 it was Cousser's duty to compose the Birthday Ode. The Castle band probably consisted of 7 violins, 2 tenors, 2 hautboys, 2 French horns, 4 basses, a kettle drummer, and 6 trumpeters; see Samuel, 'John Sigismund', p. 165.

<sup>139</sup> After Viner's death, Dublin publishers often printed collections of 'select Minuets collected from the Castle Balls and other public Assemblies in Dublin, composed by the best masters', therefore it is possible that Viner, too, might have contributed his music for these occasions; see Boydell, *A Dublin Musical Calendar*, p. 14.

<sup>140</sup> Matthew Pilkington, 'The Progress of Musick, &c', in *Poems on Several Occasions* (Dublin, 1730), p. 34.

<sup>141</sup> Thomas Parnell, 'On the Death of Mr. Viner', in *The Poetical Works of Dr. Tho Parnell. Containing those Published by Mr Pope* (London, 1797), pp. 247-8 (p. 247).

<sup>142</sup> *Ibid.*, p. 247.

Cousser's 'commonplace book' one such event – 'Benefit for Mr. Cousser the 16. June 1710' at the Smock-Alley Theatre – is documented, with a detailed description of how to organise a typical benefit in the 'Theatrum' for around 430 listeners.<sup>143</sup> This leads to speculation that Viner, too, may have had his own benefits in the Theatre and that this is one of the 'public stages' where Parnell saw 'our great Apollo'.

Viner also visited London. On 23 May 1707 his benefit was held in the Great Room of York Buildings (Viner's earliest known public performance), where he played 'Corelli's Sixth Double Note Solo'.<sup>144</sup> It appears that Viner and Thomas Dean were among the first English violinists to perform Corelli's solo sonatas in a public concert, announced in the newspapers.<sup>145</sup> Three years later, at the same venue another 'benefit concert for Mr Viner' was given on 31 March, and advertised in the *Tatler* (1709)<sup>146</sup> as follows: 'Mr. Holcombe will sing several Italian Cantatas never yet heard in England, accompanied by Mr. Viner who will play a new Solo, composed on purpose for him by Mr. Pepusch'. This means that Viner and 'Mr. Holcombe', who must have been Henry Holcombe, knew each other. Finally, it is worth adding that among Viner's pupils was no less a virtuoso than John Clegg.<sup>147</sup>

On the other side of the English Channel there was another English violinist, Henry Eccles, who sought his fortune abroad. When Eccles arrived in Paris, probably in 1713, Italian music and the violin sonata had already become well-established in France.

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<sup>143</sup> Harold E. Samuel, 'A German Musician Comes to London in 1704', *MT* 122/1663 (1981), pp. 591-3 (p. 592).

<sup>144</sup> The *Daily Courant*, 21-23 May 1707 (issue 1643). Cousser left London for Dublin on 29 May 1707. It seems probable that he travelled with Viner; see Boydell, *A Dublin Musical Calendar*, p. 33. Boydell wrongly claims that it was Cousser who played Corelli's Solo for Viner's benefit.

<sup>145</sup> Thomas Dean performed 'Corelli's Solo' on 18 April 1707, at York Buildings (see *Daily Courant*, 17 April 1707, issue 1614). This conclusion regarding Viner and Dean is based on advertisements published in daily English newspapers from 1700 until 1707 held in the Burney Newspaper Collection, British Library.

<sup>146</sup> See *Tatler* (1709), 28-30 March 1710 (issue 152).

<sup>147</sup> See Ian Bartlett, 'Clegg, John', *Grove7*, VI, p. 27. It appears that Clegg (c.1714–c.1750) was taught by Viner from an exceptionally early age. According to Burney (II, p. 1003), Clegg and Veracini were two of the most sought-after solo violinists in London during the 1730s. Unfortunately, Clegg's career finished in 1743 because of his mental illness.

In that year an unknown writer observed that ‘sonatas spring right out of the ground here [in Paris]; no musician arrives without a sonata or cantata in his pocket; there isn’t a soul who doesn’t want to compose his own set to be engraved and so outsmart the Italians on their own ground’.<sup>148</sup> It is not surprising, then, that in 1720 Eccles also decided to have his own set of sonatas in his pocket. This widespread popularity of the violin sonata resulted mainly from the enormous success of Corelli’s works in France.<sup>149</sup>

Compared to London, there were far fewer Italian composers active in Paris. Among them only Michele Mascitti (Corelli’s pupil), Giovanni Antonio Piani and Jean-Pierre Guignon (born Giovanni Pietro Ghigone) published sonatas for violin and continuo. Mascitti arrived in Paris in 1704, where until 1738 he issued nine volumes of violin sonatas. His Op. 1 appeared in 1704 – the year when the first set of violin sonatas by a Frenchman was printed in France: François Duval’s *Premier livre de sonates*. Duval, with his six sets of sonatas for violin and bass (Opp. 1, 3-7; 1704-20), was the most prolific French composer of this genre in the first half of the eighteenth century. After his first opus, which, according to Newman, ‘was the first officially sanctioned acknowledgement of the French taste for such Italianisms’,<sup>150</sup> the violin sonata flourished in France and its most prominent composers were: Jean-Féry Rebel, Jean-François Dandrieu, Jean-Baptiste Senallié, Louis and François Francoeur, Jacques Aubert, Michel-Gabriel Besson, Jean-Jacques-Baptiste Anet, François Bouvard, and Jean-Marie Leclair ‘l’aîné’ whose Opp. 1, 2, 5, and 9 are some of the most challenging and finest examples of the eighteenth-century violin sonata. It seems that Eccles must have felt ‘at home’

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<sup>148</sup> Newman, *The Sonata in the Baroque Era*, p. 353. Already in 1705 le Cerf de la Viéville in his *Comparaison de la musique italienne et de la musique française* complained that ‘not only professional musicians, but men of quality and Prelates who sing nothing else and have nothing else played in their homes but Italian Pieces and Sonatas’, see James R. Anthony, *French Baroque Music from Beaujoyeux to Rameau* (London: Batsford, 1973), pp. 311-12.

<sup>149</sup> Lionel de la Laurencie, *L’école française de violon de Lully a Viotti*, 3 vols. (Paris: Delagrave, 1922-4; repr. Genève and Paris: Éditions Minkoff, 1991), I, p. 59. The influence of Corelli is mentioned by François Couperin in the preface to his *Les nations: sonades et suites de simphonies en trio* (Paris, 1726) and by Michel Corrette in his *Le maître de clavecin pour l’accompagnement* (Paris, 1753), Préface.

<sup>150</sup> Newman, *The Sonata in the Baroque Era*, p. 365.

when working in a city where, as in London, there was a great vogue for the violin sonata and violin virtuosity.

Unfortunately, little is known about Eccles's life in Paris and London, where he was baptised probably on 28 February 1681.<sup>151</sup> He came from a London family of several generations of musicians and composers, of whom the most famous was Henry's cousin John Eccles (c.1668-1735; appointed in 1700 as Master of the King's Music).<sup>152</sup>

The first indication of Eccles's activity as a violinist is on January 2, 1705, when he performed 'several Italian sonatas' at Mr Hill's Dancing Room in Crosby-Square.<sup>153</sup> Later that month his Prelude in C minor was published by Walsh in *Select Preludes & Voluntarys for the Violin*,<sup>154</sup> and four years later (1709) his song 'No more let Damons Eyes persue' appeared in *Comical Songs*,<sup>155</sup> and a piece in the collection *Wit and Mirth*, third edition (published by William Pearson). These compositions and the two sets of violin sonatas constitute Eccles's whole *oeuvre*.

On 15 May 1713 Eccles organised his own benefit concert at the Stationers' Hall 'For the Entertainment of His Excellency the Duke d'Aumont, Ambassador extraordinary from France',<sup>156</sup> and probably in November that year he travelled with the Duke to Paris, where he resided until his death (between 1735 and 1745).<sup>157</sup> He must have been assured by the Duke that he could thrive in Paris with concerts for the nobility and private teaching. Although Hawkins claims that Eccles was a member of the French king's band,

<sup>151</sup> See the Register of St. Bride Parish, Fleet Street, London.

<sup>152</sup> See Margaret Laurie, 'Eccles: (5) Henry Eccles (ii)', *Grove7*, VII, p. 859. The other known musicians in the Eccles family were Solomon (c.1617-82), Solomon (1649-1710), Henry (1640-50-1711), and Thomas (c.1672-c.1745). Sometimes Henry was referred to as 'Henry Eccles junior'.

<sup>153</sup> The *Daily Courant*, 2 January 1705 (issue 847).

<sup>154</sup> See Smith, *A Bibliography of the Musical Works Published by John Walsh, 1695-1720*, p. 53; and also *Post Man*, 20-23 January 1705 (issue 1366).

<sup>155</sup> According to Laurie (*Grove7*, VII, p. 859), the song appeared in 1706 in *Comical Songs*. In the Walsh catalogue, however, this publication is not listed under the year 1706, and the preserved print at the British Library is dated '1709'.

<sup>156</sup> The *Daily Courant*, 12-15 May 1713 (issue 3612). Louis d'Aumont de Rochebaron, Duc d'Aumont (1667-1723) was commissioned by Louis XIV to stay in London (from January to November 1713) to negotiate a treaty of commerce (after the Treaty of Utrecht), see Thomas Schaeper, 'French and English Trade After the Treaty of Utrecht: The Missions of Anisson and Fenellon in London, 1713-1714', *JES* 9/1 (1986), pp. 1-18 (pp. 3-4).

<sup>157</sup> Laurie, *Grove7*, VII, p. 859.

no supporting evidence has been found.<sup>158</sup> Because of the lack of documentary material, Eccles's musical career in Paris is a matter of some conjecture. Study of concert life in Paris at the time shows that for Eccles and other musicians the court was not the only available source of patronage. The monopoly held by Versailles over the country's musical life was gradually waning in the eighteenth century. Paris saw a growth in the number of private and public concerts provided by the wealthy nobility and merchants. As Nemeitz noticed, 'By the end of the regency (1723) one could hear a concert every day in Paris'.<sup>159</sup> New musical societies for amateur musicians were established (such as 'Mélophilètes'), and the first public subscription concerts were given, of which the most famous were the Concerts Spirituels (founded in 1725) held in the Tuileries Palace and led by Anne Danican Philidor. Apart from sacred choral works, their programmes feature instrumental music, including Italian and French violin sonatas performed by such virtuosos as Guignon, Senallié, Aubert, and Leclair.<sup>160</sup> It should be emphasised, however, that Paris could not rival London in its number and variety of public concerts and 'musical entrepreneurship'.<sup>161</sup> The most popular concerts in the French capital were held at the great aristocratic households that supported a retinue of musicians. Among the most illustrious musical salons were those of the Duke of Aumont, Duke of Orléans (a patron of Mascitti, Duval, and Anet), Duke of Noailles (Duval's patron), Duke of Bourbon (Aubert's patron), a financier Pierre Crozat (Mascitti's patron), and Joseph Bonnier (Leclair's patron). Eccles may well have enjoyed more permanent employment and patronage in some of these households.

<sup>158</sup> Hawkins, II, p. 787. According to Laurie, Eccles was not a member of the King's Band because his name is not mentioned in Marcelle Benoit, *Versailles et les musiciens du Roi, 1661-1733* (Paris: A. et J. Picard, 1971); and Roberte Machard, 'Les musiciens en France au temps de Jean-Philippe Rameau d'après les actes du secrétariat de la Maison du Roi 1734-64', *RMFC* 11 (1971), pp. 1-177. However, Benoit's evidence is not convincing as he writes only about several prominent musicians working at the French Court.

<sup>159</sup> James R. Anthony, 'Paris. III. 5. Private Concerts', *Grove* 7, XIX, p. 89.

<sup>160</sup> See *Mercur de France*, February 1728, p. 385 (Senallié); April, 1728, p. 856 and August, 1728, p. 1859 (Leclair); April, 1729, p. 819 (Aubert, Guignon, Senallié); and September 1730, p. 2080 (Senallié, Aubert).

<sup>161</sup> See Weber, 'The Epoch of the *Beau Monde* in London', p. 77. As Weber observes, one of the reasons for such entrepreneurship was the weakness of government control. The majority of London concerts did not need to seek permits which was unique in Europe, since the norm was to control them by the Court or the municipal theatre. In Paris, the Académie Royal de Musique had authority over all musical events and limited the number of public concerts.

The search for British-born composers of violin sonatas finally leads to Rome, the city of Corelli. In early eighteenth-century Rome, or in Italy generally, there were two main sources of musical patronage: the church and the nobility. In contrast to London, public concerts founded on a commercial basis (and independent of the court or church), for paying middle-class audiences, did not exist in the Eternal City; and in the absence of extensive commerce and manufacturing, the city's middle class was relatively small. Musical life revolved around the Church, great papal households and noble *palazzi*. It was desirable to enter the service of such enlightened and wealthy patrons as Cardinal Pietro Ottoboni, Cardinal Marquis Francesco Maria Ruspoli, or Cardinal Benedetto Pamphili (all of them patrons of Corelli), who organised lavish performances and founded different kinds of Academies, where music was a regular feature. For example, during the meetings of the prestigious *Accademia dell'Arcadia*, held at the Ottoboni Palace, *letterati*, artists and the most distinguished instrumentalists of the day such as Bernardo Pasquini, Alessandro Scarlatti, Francesco Gasparini and Corelli discussed literary and philosophical issues, and listened to music. After Corelli's death (1713) Giuseppe Valentini was the most outstanding virtuoso violinist in Rome. Ironically, Corelli's best students left Italy to seek employment elsewhere, usually in Britain. The career of the English composer Robert Valentine, on the other hand, led in an opposite direction, from Britain to Italy.

Like Eccles, Valentine (baptised on 16 January 1674 at St. Martin's, Leicester) was born into a family of well-known musicians (including John Valentine 1730-91). His father, Thomas Follintine, was a musician who had settled in Leicester around 1670<sup>162</sup> and his descendants, most of them musicians, were to play an important role in Leicester's musical life well into the beginning of the nineteenth century.<sup>163</sup> Robert, the most famous of the Valentine family, evidently did not pursue his musical profession in

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<sup>162</sup> The family name was originally spelled Follintine but 'Valentine' became the final standard form; see Young, *A Thematic Catalog of the Works of Robert Valentine*, pp. v-xii.

<sup>163</sup> See Martin Medforth, 'The Valentines of Leicester: A Reappraisal of an 18th-Century Musical Family', *MT* 122/1666 (1981), pp. 812-18; and Karl Kroeger, 'John Valentine: Eighteenth-Century Music Master in the English Midlands', *Notes*, Second Series, 44/3 (1988), pp. 444-55.



his home town but moved to Rome, where he worked as a flautist, oboist, and composer until his death on 26 May 1747.<sup>164</sup> It is not known precisely when he left Leicester nor whether he stayed in other cities on his way to Rome. The first evidence of Valentine's life in Italy is his marriage certificate of 22 September 1701 in the parish S. Andrea delle Fratte in Rome (he married Giulia Bellatti).<sup>165</sup>

There are only a few records of Valentine's performances. In 1704 he performed as a flautist in concerts organised by Accademia del Disegno di S. Luca in Rome.<sup>166</sup> On 8–9 April 1708 his name appears in the list of musicians playing Handel's oratorio *La Resurrezione* under Corelli's leadership at the Ruspoli Palace, one of the most prestigious musical centres in Rome.<sup>167</sup> That same year Valentine's first Opus (12 trio sonatas) was published by Roger in Amsterdam, and in 1712 reprinted by Walsh.<sup>168</sup> On 27 August 1709 and on 16 March 1710 Valentine performed again at Ruspoli's in the concerts led by Antonio Caldara,<sup>169</sup> confirming that this English musician had gained access to the highest echelons of the Roman social and artistic elite. The dedications of his works reveal that, as well as Ruspoli, Sir Thomas Samwell, Gian Gastone de' Medici (the Grand Duke of Tuscany), the Duke of Oratino, Sir George Pitt, John Fleetwood (the British Consul in Naples), Cristofano Bernardo Baron of Katten and Gennaro Moccia (the Duke of the Kingdom of Naples) were among his patrons.

Valentine's output includes over 180 works, mostly solo and trio sonatas for flute, violin and oboe.<sup>170</sup> His pieces must have been very popular in early eighteenth-century Europe as they were published by different publishers in Rome, Amsterdam, Paris and London. In 1730 Walsh even reissued all twelve of his editions of Valentine's

<sup>164</sup> Lopriore, 'Robert Valentine: nuovi documenti biografici', p. 194. This date is registered in: 'Parrocchia di S. Andrea delle Fratte: Liber Mortuorum, vol. vi, pag. 58<sup>r</sup>' (this source is not provided by Lopriore).

<sup>165</sup> Ibid., p. 194. 'Parrocchia di S. Andrea delle Fratte: Liber Matrimoniorum, vol. iii, pag. 23<sup>v</sup>'.

<sup>166</sup> Lopriore, 'Robert Valentine', p. 201.

<sup>167</sup> Ursula Kirkendale, 'The Ruspoli Documents on Handel', *JAMS* 20/2 (1967), pp. 222-73 (p. 257).

<sup>168</sup> Lesure, *Bibliographie des éditions musicales*, p. 83.

<sup>169</sup> Ursula Kirkendale, *Antonio Caldara: sein Leben und seine Venezianisch-Römischen Oratorien* (Graz: Hermann Böhlhaus Nachf., 1966), pp. 355, 359, 361.

<sup>170</sup> For a detailed list of Valentine's works, see Young, *A Thematic Catalog*.

compositions (Opp. 1-12).<sup>171</sup> In English publications Valentine was described as ‘Mr. Valentine at Rome’ or ‘Mr. Valentine living in Rome’. In Italy he was known by the name of Roberto Valentini or Valentino often with the sobriquet ‘Inglese’ to distinguish him from the Florentine violinist/composer Giuseppe Valentini, who was also active in Rome during these years and occasionally in the service of the Cardinal Ruspoli.

To determine the precise financial status of all these eleven composers over a period of fifty years is impossible because of the scarcity of sources. However, a few available sources and statistics do provide information about the relative incomes of some of the above composers, and from these conclusions may be drawn. The salaries of musicians working at such institutions as church and court are most readily available. It appears that Croft’s salary at the Chapel Royal was £73 a year plus an allowance of £80 a year ‘for teaching the children’ (with an annual housing allowance of £8), Gunn received £35 per annum at Gloucester Cathedral, and Gibbs was paid £12 a year at St Mary le Tower in Ipswich.<sup>172</sup> As organists they were paid additionally for funerals, weddings and other ceremonies. Festing as a member of the King’s Band earned £40 per year.<sup>173</sup> Viner’s exact salary as ‘Master of the State Music’ is unknown, but it could have been around £100 a year.<sup>174</sup> McLean’s annual salary in the Aberdeen School was around 300 merks which was 200 lib. Scots; in addition he could take 30s. or £3 off each pupil per month, and he earned £10.10s a year (126 lib. Scots) in the Edinburgh Musical Society.<sup>175</sup>

Almost all of these composers augmented their incomes by private teaching and

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<sup>171</sup> See William C. Smith and Charles Humphries, *A Bibliography of the Musical Works Published by the Firm of John Walsh during the Years 1721-1766* (London: Bibliographical Society, 1968), pp. 328-32.

<sup>172</sup> For Croft, see Ashbee and Lasocki, *A Biographical Dictionary*, I, pp. 319-20, and Harrison, ‘The Secular Works of William Croft’, p. 38; for Gunn, see Friends of Gloucester Cathedral, *The Organs and Organists of Gloucester Cathedral* (Cheltenham and London: Norman Brothers, n.d.), p. 59; for Gibbs, see Peter Holman, ‘The Colchester Partbooks’, *EM* 28/4 (2000), pp. 577-96 (p. 580).

<sup>173</sup> John Spitzer and Neal Zaslaw, *The Birth of the Orchestra: History of an Institution, 1650-1815* (Oxford: Oxford University Press, 2004), p. 277.

<sup>174</sup> There is a report on the reorganisation of the State Music in Ireland in 1783 which notes that a salary of ‘a Master and Composer’ is £100 a year; see Samuel, ‘John Sigismond’, pp. 164-5, 168. Oswald, too, probably made around £100 per year as Chamber Composer to George III.

<sup>175</sup> Johnson, *Music and Society in Lowland Scotland*, pp. 30, 32.

freelance performances, some of which could have been very lucrative. Cousser's notebook and Cosimi's financial diary shed some light on these sums. Cousser notes that a composer Jacob Greber was granted '400 guineas for a six-week series of three recitals a week' at the Drury Lane Theatre, and for twenty-six concerts (one each week) in the York Building Room he received a thousand guineas (minus expenses, 286 guineas); and 'The best musicians are paid one pound for each performance [at a benefit concert], less important musicians are paid ten shillings and the least important are paid five shillings'.<sup>176</sup> Cosimi usually received a guinea for one private concert; in 1702 he was paid as much as £47 for seven performances at Lincoln's-Inn-Fields Theatre.<sup>177</sup>

The cost of lessons varied, of course, depending on the place and teacher. Cosimi charged a guinea for four lessons, 3 guineas for twelve, and 5 guineas for twenty.<sup>178</sup> In 1707 Morris recorded in his diary payments to a violin teacher of two guineas per annum. Dudley Ryder's diary entry for 19 April 1716 notes that Mr. Cynelum, Ryder's viol teacher, received a guinea 'for a month's [four?] lessons'.<sup>179</sup> In 1761 Samuel Gibbs, second son of Joseph Gibbs, was a music teacher at Dyer's Boarding School for young gentlemen at Tolleshunt D'Arcy and his lessons were advertised at 'a Guinea Entrance and Half a Crown at each time of Teaching'.<sup>180</sup> The additional source of revenue for composers was publication of their own music, a subject of the next chapter.

In sum, it appears that the combination of patronage (church, court) and the market provided the composers concerned with a reasonable income, typical for the middling sort, i.e. those who earned more than £40 a year. To put this figure in perspective, the annual wage of a housemaid was £6–£8, and of a footman £8, whereas

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<sup>176</sup> Greber gave recitals in England in 1703-4 with the Italian singer Francesca Margarita de l'Epine, see Samuel, 'A German Musician Comes to London in 1704', p. 591.

<sup>177</sup> Lindgren, 'The Great Influx of Italians', p. 427. Cosimi's net profit for his five-year work in Britain (Oct. 1700- Aug. 1705) was £1061.

<sup>178</sup> *Ibid.*, p. 427.

<sup>179</sup> Hobhouse, *The Diary of a West Country Physician*, p. 31; and William Matthews (ed.), *The Diary of Dudley Ryder, 1715-1716* (London: Methuen, 1939), p. 223.

<sup>180</sup> Shani D'Cruze (ed.), *Colchester People: The John Bensusan-Butt Biographical Dictionary of Eighteenth-Century Colchester*, 3 vols. (lulu.com, 2010), I, p. 287.

the income of judges, who were among the top-earning 5 per cent of the population, was £200 a year.<sup>181</sup>

### Conclusions

The majority of the composers under discussion were of English descent. Unfortunately, because of the scarcity of eighteenth-century sources, remarkably little is known about some of them and there are still many unanswered questions regarding their lives, musical education and careers (particularly of Humphries and McLean). Yet with the limited amount of material available it is still possible to observe a number of biographical factors that these composers had in common.

First, with the exception of Humphries, who lived for only twenty-six years, and McLean, they all had very active and successful musical careers. During their lives they were well-known, highly-regarded performers and/or composers who earned the admiration and affection of the public. Indeed, some of their careers and achievements were quite astonishing, especially at a time when, according to Neal Zaslaw, Italian musicians were favoured ‘over native talent’ and there was ‘the tendency to neglect indigenous music and musicians’.<sup>182</sup> For example, Oswald’s social climbing – from a son of a village musician to the King’s Chamber Composer – was spectacular. A study of contemporary sources reveals that there were various personal connections (especially through performances and Freemasonry) between some of these composers.

Secondly, they showed precocious entrepreneurial skills, and many of them did profit significantly from ‘the commercialization of leisure’.<sup>183</sup> They were involved in numerous different musical activities, which enabled them to be less dependent on individual patronage (the church or court) than their predecessors. They supplemented their incomes by performing in public and private concerts, teaching, composing and

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<sup>181</sup> Liza Picard, *Dr. Johnson’s London* (London: Phoenix Press, 2000), pp. 202, 297.

<sup>182</sup> Neal Zaslaw, ‘Music and Society in the Classical Era’ in *The Classical Era*, ed. Neal Zaslaw (Englewood Cliffs, NJ: Macmillian Press, 1989), pp. 1-14 (pp. 4-5).

<sup>183</sup> This concept is discussed in detail by John Plumb, ‘The Commercialization of Leisure in Eighteenth-Century England’ in *The Birth of a Consumer Society*, pp. 265-85.

publishing. This, of course, was possible because of the growing bourgeois patronage. Although the rise of the middle classes is a tedious argument, it is undeniable that in the early eighteenth century the remarkable expansion of Britain's international commerce (especially with the Crown colonies), technological breakthroughs, and the rise of manufacturing industry brought wealth and prosperity to those classes of society which had a direct influence on the state of musical life. In other words, the growth of public and private concerts, of amateur music-making and music consumption depended on the emergence of affluent classes whose cultural interest could sustain such undertakings. These developments also played an important part in the spread and popularity of the violin sonata, and the opportunity to hear many brilliant violinists was greater than before.

At that time a benefit concert became a very popular and useful means of making money as well as a form of self-advertisement, thereby enhancing a musician's reputation. Hence, almost all of the selected composers organised such concerts, during which the beneficiary acted not only as a principal performer, but also as entrepreneur and organiser, responsible for ticket sales and handbills, advertisement, lights in the room, some meals after a concert, and so on.<sup>184</sup>

Although information on the formative years of these composers is at best scanty and in the majority of cases non-existent, it seems that either family tradition or church-based schools for choristers played a major role in their early studies of music. Further, the two different social backgrounds of Croft and Oswald illustrate that the profession of music was not confined to any particular class of society. Of these eleven composers, seven were performing violinists. Unfortunately, it is difficult to establish the exact dates and places of the performances during which they played their own violin sonatas. As previously mentioned, eighteenth-century concert advertisements and bills usually did not specify the key, number or even composer of a piece. However, as Burney notes, 'about

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<sup>184</sup> These duties are listed in Cousser's notebooks, see Samuel, 'A German Musician Comes to London in 1704', p. 592.

this time<sup>185</sup> it became more than ever the fashion for public solo-players to perform only their own compositions, and others were unable to execute them'.<sup>186</sup> The outputs of Croft and Festing are the most versatile, and Festing was one of the very few well-known violinist-composers in Britain at the time who also wrote a considerable number of vocal compositions. In contrast, Geminiani, Castrucci, Gasparo, and Tessarini composed either none or just one vocal piece.

The largest group of the composers under scrutiny worked in London, which is not surprising considering the capital's rich and varied musical life in that period. Even Oswald and McLean abandoned their musical careers in Edinburgh in order to seek more employment opportunities in the largest and richest urban centre in Europe. However, the lives of Gibbs and Gunn show that although the provinces offered limited prospects of engagements, it was still possible to make a living there from diverse musical activities and to enjoy a successful career as a musician.

Finally, Burney's and Hawkins's accounts of these composers and their works are sometimes the only relevant sources available.<sup>187</sup> Burney (1726-1814) and Hawkins (1719-1789) in their 20s were active musicians who knew personally several of the composers concerned or people related to them. Even though their music histories were issued in 1776 (Hawkins) and 1776-1789 (Burney) – a generation after some of these composers' deaths, their accounts are still first-hand (frequent references to both *Histories* in music dictionaries are a good indication of this). However, it should always be remembered that their evaluations of the composers or their works were written for the age in which they lived and with the tastes of their audiences in mind.

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<sup>185</sup> Burney referred to Geminiani's Sonatas Op. 4 (1739).

<sup>186</sup> Burney, II, p. 991.

<sup>187</sup> Concert reviews appeared very rarely in early eighteenth-century newspapers.

## CHAPTER 3

### The publication and dissemination of violin sonatas

A growing interest in music-making in the family circle and in other places of assembly and association fuelled a constant demand for new publications of music, which could be performed on such occasions. This need was greatly facilitated by the development of cheaper and easier printing methods. Before the end of the seventeenth century, it had become the norm to have music printed from engraved copper plates rather than movable-type,<sup>1</sup> a change which, in North's view, 'tended to propagate musick':

There was another incident which tended to propagate musick in generall, as well as the Italian manner, and that was printing from copper plates. The first that I have seen were in *The Devision Violist* [1659], and since by Sig<sup>r</sup> Nichola's books. But it's well knowne the old way was by [type-] setting, and all the Italian musick, even of the best masters, are so publisht; and that manner was much mended by one John Playford. [...] It hath bin a vast advantage to all lovers, that musick was to be bought at reasonable prises, and now wonderfull fair.<sup>2</sup>

At the turn of the century the technique of printing was improved further by adopting pewter instead of copper plates, and the use of punches also became more popular, all of which gave a significant impetus to the music-publishing trade.<sup>3</sup> Before these improvements music printing was so expensive that most foreign works were available only in imported editions or manuscript copies.<sup>4</sup> By increasing the number and variety of works issued, eighteenth-century music publishers began to play an important part in moulding public musical taste.

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<sup>1</sup> Charles Humphries and William C. Smith, *Music Publishing in the British Isles: From the Beginning until the Middle of the Nineteenth Century* (Oxford: Basil Blackwell, 1970), p. 14.

<sup>2</sup> Wilson, p. 311, n.66.

<sup>3</sup> Humphries and Smith, *Music Publishing in the British Isles*, pp. 14-15.

<sup>4</sup> The Playford catalogue (1697) contains a list of foreign music books and copies 'fairly prick'd from the true Original'. The slow process of disseminating music in the seventeenth century is also discussed by North (see Wilson, p. 222). It should be added that in the eighteenth century the practice of copying music did not stop.

In early eighteenth-century Britain many new music publishing firms sprang up (mostly in London), of which the ‘John Walsh’ company was the most influential.<sup>5</sup> Comparison between the catalogues of Playford, who was responsible for much of the music issued until the end of the seventeenth century, and Walsh shows not only a remarkable growth in the number of published works,<sup>6</sup> but also the steady development of instrumental chamber music. Examination of Walsh’s publications from his first print on 15 July 1695 to 1750 gives a broad overview of the music published, and thereby practised in Britain at that time.<sup>7</sup> It appears that the trio sonata and the solo sonata were the leading genres of instrumental music, and most of them were for violin(s) and/or flute(s). The solo sonata was particularly well suited for both domestic and public performance, and for the practices of professional and amateur musicians. In order to reach a wider market, some of the trio and solo sonatas for violin(s) were transcribed for the recorder or flute, or the violin was added as an optional instrument to sonatas for flute/oboe. Corelli’s Op. 5 and his trio sonatas also appeared in such transposed versions for flute/s and bass.<sup>8</sup> A multicomposer anthology of violin sonatas was another type of publication popularised by contemporary publishers, as exemplified by Walsh’s edition (1706) of *Six Select Solos for a Violin and a Thorough Bass [...] of Six Eminent Masters: Martino Bitti, Nicola Matteis Jr, Corelli, Torelli, Carlo Ambrogio, and Pepusch*. The majority of violin sonatas published at the time were of moderate difficulty, intended primarily for amateur/domestic music-making. However, Walsh’s reprints of Veracini’s Op. 1 (1733) and Tartini’s Op. 1 (1742) illustrate that publishers also issued sonatas

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<sup>5</sup> See Humphries and Smith, *Music Publishing in the British Isles*, pp. 19-25. Between 1695 (the foundation of the Walsh firm) and 1730 Walsh sometimes worked in association with John and Joseph Hare, and others.

<sup>6</sup> See Playford’s catalogue 1690 Harl.5936 (British Library); all the Walsh publications are listed in Smith, *A Bibliography of the Musical Works Published by John Walsh 1695-1720*; and Smith and Humphries, *1721-1766*. Walsh’s catalogues for 1695-1720 contain around 642 items, and for 1721-66 feature 1,500 titles (this figure does not include many of Handel’s prints).

<sup>7</sup> Walsh’s first publication was a violin tutor, mentioned in Chapter 1.

<sup>8</sup> See Smith, *1695-1720*, items 107, 205, 242, 243, 255, 401.



designed to show off the virtuosity of the violinist and to astonish the audience.

Sonatas printed in early eighteenth-century Britain were predominately by Italian composers, of whom Corelli was by far the best represented. This ‘new Orpheus’ was regarded as the most popular composer whose works could be marketed profitably in large quantities. The authority of Corelli’s music is also apparent in the number of its published arrangements, imitations or adaptations, such as *Six Sonatas [...] Compos’d in Imitation of Arcangelo Corelli* by William Topham (1709) or Geminiani’s reworking of the sonatas Opp. 1, 2 and 5 into *Concerti grossi*.<sup>9</sup> Violin sonatas were coming into Britain in increasing quantities not only through copies printed and reprinted by native publishers, but also through Continental prints issued by publishing houses such as, for example, Estienne Roger of Amsterdam and Boivin, Le Clerc from Paris, who had their agents in London. In addition to Corelli’s works, amateur and professional violinists were offered a wide choice of violin sonatas written by other foreign composers, most notably by Albinoni, Torelli, Cazzati, Mascitti, Vitali, Valentini, Pepusch, and Vivaldi.<sup>10</sup> Further, celebrated visiting Italian virtuoso violinists, some of them settling in Britain (see pp. 41-2), published sonatas for violin and continuo in London; among them were:

Geminiani Op. 1 (1716) and Op. 4 (1739)

Visconti Op. 1 (1703)

Castrucci Op. 1 (1718) and Op. 2 (1734)

Carbonelli 12 violin sonatas (1729)

Veracini Op. 2 (1744).

Although Handel was primarily an organist and harpsichordist and as a composer his interest was mainly in vocal-instrumental music, he, too, wrote violin sonatas, printed by

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<sup>9</sup> Another example is *Two Concertos being the first and eleventh Solos of y<sup>e</sup> late Arcangelo Corelli, as they are made into Concerto’s by Mr. Obadiah Shuttleworth* (London, c.1726).

<sup>10</sup> Violin solos of these composers are listed in Walsh’s catalogues.

Walsh as Op. 1 in c.1730 (a revised edition appeared in c.1732).<sup>11</sup> Among the less prominent foreign composers who published violin sonatas during their stay in Britain were Nicola Cosimi (Op. 1, 1702), Pepusch (1708), Prospero Castrucci (1739), and Niccolò Pasquali (Op. 1, 1744).

Walsh and the other London publishers had no rivals in the provinces nor in Scotland, where Richard Cooper, a ‘father’ of Scottish music publishing, was active from about 1725 to 1755. Nevertheless, the entrepreneurship of many booksellers and shopkeepers in the provinces, whose stocks were enriched by a selection of music prints, played an important part in the distribution and popularisation of contemporary violin sonatas.<sup>12</sup> Further, certain local newspapers advertised lists of the music prints which could be supplied from London; for instance, the *Norwich Gazette* on 1 June 1723 included Corelli’s Opp. 1-5 in its list.<sup>13</sup>

The lapse of the Licensing Act in 1695, which ended government restrictions on the number of printers licensed to publish books and newspapers, further triggered rapid growth in the publishing industry. Newspapers and journals flooded from the presses on a scale hitherto unknown. In 1702 the London first daily, the *Daily Courant*, and also the first specialised periodical, *The Monthly Mask of Vocal Music* (Walsh), were launched. The foundation of many other newspapers and the development of press advertising contributed to the success of composers, performers and publishers. As our study will show, many of them recognised the value of wide advertisement and took full advantage of this medium.

On the one hand, an expanding market and the developments described above generated greater career opportunities for native composers, but on the other the large influx of foreign musicians and their music into Britain created greater competition for them. However, the eleven native composers introduced in the previous chapter were not

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<sup>11</sup> The first print appeared in c.1722 in Amsterdam. Some of these sonatas are considered by scholars to be of uncertain authorship.

<sup>12</sup> Tilmouth, ‘The Beginnings of Provincial Concert Life in England’, p. 11.

<sup>13</sup> *Ibid.*, p. 12.

discouraged by this competition and issued their own violin sonatas, thereby making a significant contribution to the development of a British school of violin playing and violin music.

As is evident from Table 3.1, sixteen sets of sonatas for violin and *basso continuo* by British composers were printed between 1700 and c.1750, including 121 violin sonatas altogether. In that period Festing was the most prolific British composer of this genre publishing as many as four sets, Eccles and Valentine following with two sets each. During the first two decades of the century only three sets of British violin *Solos* were issued (those by Croft, Viner and Eccles). However, from 1721 until c.1750, the number of *Solos* rose steadily, achieving its peak in the 1740s, and confirming the increasing popularity of the genre in Britain throughout the first half of the eighteenth century. Undoubtedly, the arrival of Geminiani and other Italian violinists also stimulated the taste for the violin sonata in Britain, thereby encouraging native composers to compose in this idiom.

The majority (11) of these collections were published in London – one of the European capitals of music printing. With the exception of Festing's Op. 4 and Gibbs's *Solos*, each collection is made up of either six or twelve pieces. In general, as the century progressed, sets of six sonatas became more common than those of twelve (typical for Corelli's collections).

**Table 3.1.** Chronology of British violin sonatas published in the first half of the eighteenth century.

Date	Composer	Place of publication	Number of violin sonatas
1700	Croft	<i>Six Sonatas or Solos...</i> , London	3
1717	Viner	<i>Solos for a Violin...</i> , Op. 1, London	6
1720*	Eccles	<i>Premier livre de sonates...</i> , Op. 1, Paris	12
1723	Eccles	<i>Second livre de sonates...</i> , Op. 2, Paris	10
1726	Humphries	<i>Six Solos for a Violin...</i> , Op. 1, London	6
1728	Valentine	<i>XII Solos for a Violin...</i> , Op. 12, London	12
1730	Festing	<i>Twelve Solo's for a Violin ...</i> , Op. 1, London	12
1735?	Valentine	<i>La Villeggiatura...</i> , Op. 13, Rome	6
1736	Festing	<i>Eight Solo's for a Violin...</i> , Op. 4, London	8
1737	McLean	<i>Twelve Solo's or Sonatas...</i> , Op. 1, Edinburgh	8
1745	Holcombe	<i>Six Solos for a Violin...</i> , Op. 1, London	6
1745	Gunn	<i>Six Solos for the Violin...</i> , Birmingham	6
1746	Gibbs	<i>Eight Solos for a Violin...</i> , Op. 1, London	8
1747?	Oswald	<i>Six Pastoral Solos...</i> , London	6
1747	Festing	<i>Six Solo's for a Violin...</i> , Op. 7, London	6
1750?	Festing	<i>Six Solos for a Violin...</i> , Op. 8, London	6

\* This set will not be considered for analysis in the following chapters because many of its movements were plagiarised.

The term *Solo* used in the titles of the above prints probably derives from Italian practice. In the first half of the seventeenth century sonatas for one melody instrument and an accompanying instrument designated *basso continuo* were labelled *a uno* [*stromento*] or *a 1*; the continuo was not included in the numerical designation of the sonata, but was specified separately: ‘sonata *a uno*, (or *a 1*) *con il basso continuo*’ (*per l’organo, cembalo*, etc.). In the second half of the century the designation *a voce sola* or

*solo* attached to an instrument in titles ('sonate a violino solo') became more popular. In seventeenth-century Italian sonatas *a violino solo*, the basso continuo was usually executed by one instrument, mostly the organ, or sometimes the harpsichord, violone, lute, theorbo, or violoncello.<sup>14</sup> Broadly, the harpsichord was employed for chamber sonatas, whereas the organ generally appeared in church sonatas.<sup>15</sup> Early eighteenth-century sonata title-pages indicate various bass accompaniments to violin music. Like Corelli in Op. 5, many violin sonata composers of the period call for either violone *or* harpsichord.<sup>16</sup> Albinoni (c.1712) and Geminiani (1716), by contrast, require both instruments. Vivaldi in his Op. 2 (Venice, 1709) specifies the harpsichord without alternative, while Veracini in his Op. 1 (Dresden, 1721) simply calls for *basso* (a particularly popular designation in French violin sonatas); but in Walsh's reprints of these two sets the continuo is described as 'a Thorough Bass for the Harpsicord or Bass Violin'. In sum, the practice was not standardised.

Similar variations in continuo realisation appear in the titles of British violin sonatas. Eccles, Valentine (Op. 13), Holcombe and Festing (Opp. 1, 4 and 7) do not indicate any specific instrument for a 'Thorough-Bass', leaving the performers to choose their instrument(s). Humphries and Festing (Op. 8) specifically prescribe the 'Thorough-Bass' to be played on the harpsichord. Croft, Viner, Valentine (Op. 12) and Gibbs offer the option of using either 'the harpsicord or bass violin', or the theorbo (in Croft's set). Only the sonatas of McLean, Gunn and Oswald are explicitly labelled in the title as for 'the Violin and Violoncello, with a Thorough Bass for the Harpsicord' or the organ (Oswald), obviously indicating a doubling of the bass. The instrument most often specified for the continuo part in the above titles is therefore the harpsichord.

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<sup>14</sup> See Wilk, *Sonata*, pp. 59-76; also Tharald Borgir, *The Performance of the Basso Continuo in Italian Baroque Music* (Ann Arbor, MI.: UMI Research Press, 1987), pp. 35-42; and Neils Martin Jensen, 'Solo Sonata, Duo Sonata and Trio Sonata: Some Problems of Terminology and Genre in 17th-Century Italian Instrumental Music', in *Festschrift Jens Peter Larsen*, ed. Nils Schiørring, Henrik Glahn and Carsten E. Hatting (Copenhagen: Hansen, 1972), pp. 83-101.

<sup>15</sup> See, for example, the church sonatas of Vivarino, Cecchino, Montalbano, Cazzati, and Degl'Antonii.

<sup>16</sup> For example, Gasparo Visconti (1703), Giuseppe Valentini (1706), Pietro Castrucci (1717), and Carbonelli (1729).

As many as eight of sixteen sets bear a dedication. This was the composer's way of expressing his gratitude for the patronage or, in Gibbs's words, his 'Acknowledgement of a continued Series of Favours' (see Appendix B); further, such acknowledgement might also have provoked a performing engagement (as in McLean's case, discussed below) as well as obtaining secured purchasers of the publication. The prices of these collections ranged from two shillings (Croft) to as much as one guinea, i.e. 21s (Festing Op. 1); 6 shillings, and half a guinea (10s 6d) were most common. An unskilled labourer, whose average weekly wage was around 9s, would have to work more than a week to buy a half-a-guinea edition.<sup>17</sup> Even for skilled labourers such as, for example, bricklayers, masons, and plumbers at Westminster and Southward who earned between 2s. 6d. and 3s. a day, it was a luxury item.<sup>18</sup> The prices of these sets may be compared with the prices of some basic goods of the period. In London at the beginning of the eighteenth century for a shilling one could purchase 'almost 4 lbs. of meat, 1,5 lbs. of salt butter, almost 3 oz. of tea, 2 lbs. of sugar, and 2 lbs. of cheese'.<sup>19</sup> In short, only the small proportion of the population that had surplus income could afford an edition of violin *Solos*.

In order to facilitate and clarify the following discussion, details of the publication of these sixteen sets have been divided into three categories:

- a) commercial publication – sonatas issued by a publisher
- b) self-publication – sonatas published by the composer
- c) publication by subscription – self-publication by subscription.

### Commercial publication

As Table 3.2 shows, the sets of Croft, Viner, Valentine and Festing (Op. 8) were issued by publishers. Viner's *Solos*, published posthumously (1717), and Valentine's Op. 12 must have enjoyed a considerable vogue as they were soon reprinted by Walsh, and

<sup>17</sup> Picard, *Dr. Johnson's London*, p. 296.

<sup>18</sup> Thomas S. Ashton, *An Economic History of England: The 18th Century* (London: Methuan, 1955), p. 220.

<sup>19</sup> James O'Donald Mays, *The Splendid Shilling* (Burley: New Forest Leaves, 1982), p. 7.

advertised among ‘New Editions of Musick’.<sup>20</sup> British publishers took advantage not only of the many violin sonatas by foreign composers, but also those written by native composers, thereby contributing to the spread and practice of the genre.

**Table 3.2.** Commercial publication.

<b>Composer</b>	<b>Publisher</b>	<b>Newspaper</b>
Croft, <i>Six Sonatas</i>	John Young	<i>London Gazette</i> (issue 3539) 9-12 October 1699
	Walsh	<i>Flying Post or the Post Master</i> (issue 690) 10-12 October 1699
Viner, Op. 1	Walsh	<i>Post Man</i> (issue 16542) 10-12 December 1717 (‘This Day is published’)  Reprinted: <i>Post Boy</i> (issue 4530) 7-9 August 1718 (‘New Editions of Musick just publish’d’)
Valentine, Op. 12	Walsh	<i>Country Journal</i> (issue 91) 30 March 1728 (‘Lately published’)  Reprinted: <i>Daily Journal</i> (issue 2828) 29 January 1730 (‘New Musick, and Editions of Musick, Just Published’)
Valentine, Op. 13	Antonio Cleton	–
Festing, Op. 8	John Johnson	–

Since many early eighteenth-century imprints do not include the date of publication, advertisements are often the only sources that provide this information (although not always the most accurate, see Croft) and also some other details of printing and/or subscription process.<sup>21</sup> Of the sixteen selected collections, eight are dated (see Appendix B), and eight were advertised in the press. For example, Festing’s Op. 8 belongs to neither of these two groups, thus the date of its publication is only approximate

<sup>20</sup> The only known copy of Viner’s set (1717) is held at the British Library (g. 1084).

<sup>21</sup> See William B. Todd, ‘On the Use of Advertisements in Bibliographical Studies’, *The Library*, 5th ser., 8 (1954), pp. 174-87.

(c.1750).<sup>22</sup> The publication of one and the same work was usually announced in several papers over some period of time. However, in this study only the earliest advertisement of the same print has been included.

Such was the demand for new music and the fierce sales competition between publishers that the publication of Croft's *Sonatas* was announced almost simultaneously in 1699 by two rival publishers. Walsh's price at two shillings a copy was obviously more competitive than Young's three shillings, and also Walsh's offer '3 sold single' must have been a strong selling point. There is only one known extant copy of Young's edition (Cambridge, Rowe Music Library) but, unfortunately, it lacks the violin sonatas. The Walsh edition, on the other hand, has survived in three copies.<sup>23</sup> According to the title-page, the set actually appeared in 1700. The *Six Sonatas* were soon reprinted by Roger of Amsterdam in 1701,<sup>24</sup> at a time when relatively few British publications found their way into print on the Continent (Italian music dominated the market). This suggests that imported copies may have already met with some success.

The format of Croft's publication (works for violin and flute), entitled *Six Sonatas or Solos, Three for A Violin and Three for the Flute with a Thorough Bass* [...] *Composed by Mr Wm Crofts & an Italian Mr.*, is modelled on Finger's *VI Sonatas or Solo's*, 1690 (also imitated by D. Purcell, see pp. 30-1). As in Purcell's 1698 set, Croft's sonatas are presented in the reverse order than is stated in the title. Perhaps Walsh reused the title-page of Finger's 1690 sonatas for these two collections, which could explain the

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<sup>22</sup> The copies of this print: Great Britain: London, British Library (g.270.o.(3.)); Cambridge, University Library; Pendlebury Library of Music; Edinburgh, National Library of Scotland; United States: Charlottesville (Va.), University of Virginia, Alderman Library (M219.F42 1750); Washington, Library of Congress (M219.F42 op. 8).

<sup>23</sup> London, British Library (g.932); Royal College of Music (D176); Durham, Cathedral Library (C30(i)). For modern editions, see note 23 in Introduction.

<sup>24</sup> The title of this edition is *Six Sonate, trois à une Flute & trois à un Violon & une basse continue, composées par Croft & un Maître Italien*. The only evidence of its existence is to be found in Roger's catalogues; see François Lesure, *Bibliographie des éditions musicales publiées par Estienne Roger et Michel-Charles Le Cène, Amsterdam, 1696-1743* (Paris: Société française de musicologie, Heugel & Cie, 1969), pp. 39-40, 86.



apparent discrepancy.<sup>25</sup> At the end of Sonatas ‘Quarta’, ‘Quinta’ and ‘Sesta’ the composer’s name is noted as ‘Mr. Wm. Crafts’ [*sic*], ‘Mr. William Croft’s’ and ‘Mr. Wm. Croft’s’, respectively. The composer of the flute sonatas, a mysterious ‘Italian Mr’, has been identified as Finger.<sup>26</sup>

Because Valentine’s works were published by several publishers all over Europe, there are various different editions of the same work; some have a different opus number, or different works have the same opus number.<sup>27</sup> In addition to Walsh’s print of Valentine’s *XII Solos for a Violin [...] Opera XIII*,<sup>28</sup> there is another collection of Valentine’s sonatas with the same opus number printed by Cleton in Rome (1730) under the title *Sonate per il flauto traversiero, col basso che possono servire per violino, mandola, et oboe, Opera XII*. These sonatas are, however, different from Walsh’s edition of Op.12. Marcello Castellani implies that Walsh published Op. 12 without the composer’s permission.<sup>29</sup> However, inconsistency in the numbering of publications does not have to mean piracy (or theft). It was common practice for each publisher to assign opus numbers that described his own prints. Walsh began to issue Valentine’s works in c.1712 – Op. 1 (*XII. Sonatas of three Parts*) and continued until 1747 – Op. 14.<sup>30</sup>

Valentine’s second collection of violin sonatas was published by Cleton as *La Villeggiatura: a violino solo col basso [...] Opera XIII* (Rome, c.1735).<sup>31</sup> It seems that

<sup>25</sup> See Smith, *1695-1720*, p. 26 (No. 82a). The plates of Finger’s sonatas were probably bought by Walsh from the composer, and this title-page was used for several works (the passe-partout technique of printing title-pages).

<sup>26</sup> The first movement of the third sonata is attributed to him in a Mus. MS 295 at the Herzog August Bibliothek in Wolfenbüttel; also the bass parts of all three sonatas were copied with Finger’s three recorder sonatas published in 1698 into a fragmentary manuscript GB-Lbl, Add. MS 31993; see Preface by Peter Holman to a facsimile edition of William Croft, *Six Sonatas or Solos Three for a Violin and Three for the Flute* (Alston, Cumbria: JPH Publications, 2002).

<sup>27</sup> See Young, *A Thematic Catalog of the Works of Robert Valentine*, pp. 1-95.

<sup>28</sup> The copies of this print: Great Britain: London, British Library (h.11.k); Cambridge, University Library (MR360.a.7041); Germany: Hamburg, Staats- und Universitätsbibliothek (M B/3073).

<sup>29</sup> Roberto Valentini, *[VI] Sonate per il flauto traversiero opera XII Roma 1730*, facsimile, ed. Marcello Castellani (Firenze: SPES, 1985), Preface.

<sup>30</sup> See Young, *A Thematic Catalog of the Works of Robert Valentine*, pp. 1-65.

<sup>31</sup> The only known copy of this print is held at the Conservatoire Royal de Musique de Bruxelles (B Bc-5830).

Valentine's choice of the title may have been inspired by trio sonatas of his Roman colleague, Giuseppe Valentini – *XII Villeggiature armoniche*, Op. 5 (Rome, 1707; now lost). Again, as with the previous Op. 12, two different publications of sonatas by Valentine bear the same opus number. The second Op. 13, entitled *Sonatas or Solos for a German Flute*, was issued by Walsh in 1735.

Valentine dedicated *La Villeggiatura* to Giorgio Pitt who was probably George Pitt (d1745), Member of Parliament for Dorset. The set has a programmatic unity, although confined to picturesque inscriptions. *La Villeggiatura* means 'holiday' and each sonata has its own separate title depicting the following locations:

- I. 'La Monte di Compatri'
- II. 'La Monte Porzio'
- III. 'La Zagarola'
- IV. 'La Rocca Priora'
- V. 'La Colonna'
- VI. 'La Frascati'

Valentine takes us on 'holiday' to the region located around 13-16 miles South-East of Rome. All the above places are a group of communes, situated in the area of the Castelli Romani in the Province of Rome, Lazio, on the Alban Hills. The beauty and fresh climate of this region attracted many Roman noblemen, aristocracy, Popes, and cardinals to build their summer residences there (for example, the Ruspoli palace at Nemi, or the Pope's residence at Castel Gandolfo). It is probable that when Valentine was in the service of Cardinal Ruspoli (see p. 74) he spent some time at Ruspoli's summer palace, a sojourn which may have inspired him to use these place names for his sonatas.

### Self-publication

Of the sixteen collections studied, eleven were 'Printed for the Author' which means that they were published at the expense of the composer, and seven of those were

in turn available by subscription. In the seventeenth century works were usually written on commission, for the private entertainment of the patron, for church services, or academies. In the following century composers had to operate in an increasingly competitive and internationalised music market. One of the ways in which the composer tried to raise his reputation and improve his livelihood was to promote himself through the publication of his own compositions.<sup>32</sup> The growing music trade allowed him to publish, promote and distribute his pieces in more efficient ways than ever before. Not surprisingly, sonatas, which were one of the most popular instrumental genres at the time (especially for domestic music-making), were often chosen for ‘Opus 1’. As many as seven of the eleven composers under scrutiny presented their composition in print for the first time with a set of sonatas for violin and continuo. Only Eccles, Humphries and Oswald decided to take the financial risk of publishing their own *Solos* without subscription. It was a rather expensive process, including the cost of engraving, paper, printing, binding, advertising, and distribution. Self-publication, however, gave the composer an opportunity to retain tighter control over the production of his work. The name of a distinguished dedicatee on the title page increased the likelihood of financial support.

First, the composer or his patron had to employ a professional engraver and printer. Then, copies were sold at the composer’s own house, and often additionally at music/booksellers shops (presumably on a commission/fee basis). Sometimes the printer also acted as seller and distributor. We do not know how long it took to produce each of these four volumes by Eccles, Humphries and Oswald, how many copies of each work were printed, and the cost of this whole publishing enterprise. Unfortunately, such details were rarely recorded. However, some information on this subject can be gleaned

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<sup>32</sup> For example, according to Cosimi’s financial diary, the number of his students increased from two to twenty after the publication of his Op. 1 violin sonatas; see Lindgren, ‘The Great Influx of Italians’, p. 451.

from the record of payments made to Thomas Cross by Wriothesley Russel, second Duke of Bedford, for the engraving of a set of twelve violin sonatas by Cosimi (Op. 1, 1702). The payments started in 1701 (month unspecified) for the engraving and continued in March, April and July 1702 for the actual printing.<sup>33</sup> Cross charged 6s. per plate for engraving (52 plates in total), £3 5s. for printing solos at 2s. 6d. per one hundred pages (2,600 printed in total), and £1 11s. for use of Mr. Pennythorn's press for printing. The total cost given in the account for engraving/printing is £20 10s 6d (the 1/6 paid for ruled paper is not included). In 1702 a single advertisement insertion in a newspaper cost 2s. or 2s. 6d.<sup>34</sup> Cosimi's work was sold to the public for a guinea a book. Tilmouth's interpretation of this account is that the first impression of Cosimi's set had a run of 200 copies, which gave a per copy profit of 15s.<sup>35</sup> Hunter, on the other hand, argues that only 50 copies were printed and thus 'the per copy profit, if 25 were sold, was 3s.–4s'.<sup>36</sup> Because some of Tilmouth's and Hunter's figures are based on hypothetical assumptions either interpretation is plausible. Nevertheless, this comparison illustrates that the difference in a profit margin could be significant, depending on the costs of production and number of prints. It is worth adding that Krummel's data show that in the early eighteenth century first impressions might usually have comprised from 25 to 200 copies with the average more likely to be around one hundred.<sup>37</sup>

From an examination of available sources it appears that Eccles, Humphries and

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<sup>33</sup> Tilmouth, 'Chamber Music in England, 1675-1720', p. 176. In each case the speed of printing, of course, varied, depending on the workload of the engraver and printer.

<sup>34</sup> David Hunter, 'The Publishing of Opera and Song Books in England, 1703-1726', *Notes* 47/3 (1991), pp. 647-85 (p. 671).

<sup>35</sup> Michael Tilmouth, 'A Note on the Cost of Music Printing in London in 1702', *Brio* 8 (1971), pp. 1-3; and David Hunter, "'A Note on the Cost of Music Printing in London in 1702' Revisited', *Brio* 26 (1989), pp. 71-2.

<sup>36</sup> Hunter, 'A Note on the Cost of Music Printing', p. 72.

<sup>37</sup> Donald Krummel, *Guide for Dating Early Published Music: A Manual of Bibliographical Practices* (Hackensack, N.J.: Joseph Boonin, 1974), p. 38. Like Tilmouth, Krummel suggests that 200 copies of Cross's work were printed in the first impression.

Oswald did not advertise their *Solos* in newspapers.<sup>38</sup> Only Eccles's sets bear dedications, which implies that this whole publishing venture was sponsored by the composer's patrons. Both collections appeared in Paris under the name 'Eccles Anglois'. A nine-year *privilège du Roi* (copyright) was granted on May 10, 1720 to 'Henri Eccles, Anglois' to publish 'un livre de Sonates' as well as other vocal and instrumental compositions. That same year, Eccles issued his *Premier livre* of twelve violin sonatas, dedicated to 'Monsieur le Chevalier Gage, Gentilhomme Anglois', probably the adventurer and entrepreneur Joseph Edward Gage (c.1687-1766) who was living in Paris at that time. In the dedication Eccles assures Mr. Gage that the sonatas are written in the Italian style ('les Sonates sont dans le goût Italien'), a fact which is beyond dispute because eighteen movements had been plagiarised from Giuseppe Valentini's *Allettamenti per camera*, Op. 8 (Rome, 1714) as well as one movement from Francesco Antonio Bonporti's *Invenzioni da camera*, Op. 10 (Bologna, 1712).<sup>39</sup> This casts doubt on the authenticity of the remaining movements.

Eccles's *Second livre de sonates* (1723) comprises ten violin sonatas, one sonata for two flutes, one flute solo and a 'Fantasia' for solo violin.<sup>40</sup> The set is dedicated to 'Monsieur le Baron de Sparre', who between 1719 and 1736 was 'Envoy Extraordinary & Minister Plenipotentiary from the King of Sweden at the Court of Great Britain', and, as Eccles notes in his dedication, a keen supporter of the arts.<sup>41</sup> Before his arrival in England in 1719, Carl Gustaf Jacobsson von Sparre (1688-1741) lived in Paris, where he held the post of Swedish Ambassador to the Court of Louis XV. Both *livres* of sonatas were

<sup>38</sup> In addition to the Burney newspaper collection, the following source has been examined: Anik Devriès-Lesure, *L'édition musicale dans la presse parisienne au XVIII<sup>e</sup> siècle* (Paris: CNRS editions, 2005).

<sup>39</sup> Andreas Moser, 'Musikalische Criminalia', *Die Musik* 15/6 (1923), pp. 423-5, (p. 424); and also William Barclay Squire, 'Henry Eccles's Borrowings', *MT* 64/969 (1923), p. 790.

<sup>40</sup> The copies of this print: Great Britain: London, British Library (K.7.e.5.(2)); Cambridge, University Library (MR360.a.70.46); Glasgow, University Library (Sp. Coll. Farmer f.126); France: Paris, Bibliothèque Nationale (X-609(2)); United States: New York, Public Library at Lincoln Center.

<sup>41</sup> See <http://www.twickenham-museum.org.uk>; [accessed 11 December 2010]. Sparre was resident in Twickenham in the 1720s.

engraved by Louise Roussel and sold at Eccles's home (Rue de la Harpe), the shop of Foucaut/Boivin, and the first opus additionally at the 'Caffé Anglois, vis à vis la Comédie Française'.

Eccles uses Italian numbering for each Sonata (Sonata Prima, Seconda, etc.), but in the second opus he also follows the French tradition of writing descriptive titles in his sonatas (as in those by Couperin, Rebel, Duval, and Élisabeth-Claude Jacquet de La Guerre). Some of his movements are headed with poetic expressions or characterful inscriptions written in French such as 'Le Reveil Matin', 'Le Fidelle Compagnon', 'L'aimable Gavotte' and 'La Brillante Allegro'.

Three years after Eccles's publication of Op. 2 Humphries issued his *Solos*, which open with the statement that:

These compositions are the first fruits of a young Gentleman now not above 19: and as no man, tho' of much longer study, need be asham'd to own them, 'tis hoped the ingenious Author will meet with Incouragements suitable to his merit; and at length prove, in his profession, a credit to the English nation.

Later that year (1726) 'the ingenious Author' received such 'Incouragements' from the publisher Young, who probably reprinted the *Solos* without any financial contribution from the composer.<sup>42</sup> Humphries must doubtless have perceived this as a desirable outcome and proof of the marketability of his pieces. Interestingly, at the end of the Preface he expresses his gratitude to the engraver 'T. Cross' for his work, which is 'a proof that Mr. Cross, in his way, is outdone by None' (see Appendix B). Indeed, the notes, the placement of accidentals, repeat and dynamic marks, bass figures and the designation of rhythmic patterns are engraved with great care and consistency, although the common term 'allegro' is spelled correctly only once.<sup>43</sup> Such a reference to the engraver in a music edition is rare but, considering the status of Thomas Cross, is not

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<sup>42</sup> The copies of these first prints: Britain: London, British Library (h.1655 and h.219.e.(4)); Germany: Hamburg, Staats- und Universitätsbibliothek (M B/3073); United States: Chicago, Newberry Library (VM219.H92s). Young's print does not include the Preface.

<sup>43</sup> In its eight appearances the second 'l' is missing (also in the word *allemanda*).

surprising. He was one of the most famous engravers of the period, who played a crucial role in establishing and popularising music engraving in Britain.<sup>44</sup> He was admired for the high standard of his work, as Henry Hall confirmed: ‘While from the shops we daily dangling view/ False Concord, by Tom Cross Engraven true’.<sup>45</sup> Cross engraved, among many other works, Purcell’s trio sonatas (1683), Handel’s *Radamisto* (1720) and Geminiani’s *Sonate Op. 1* (1716).

Oswald was one of the very few composers who actually ran his own publishing business. Hence, his violin sonatas were printed and sold at his music shop in ‘St. Martin’s Churchyard’.<sup>46</sup> The set was reprinted by the composer in 1761 and 1765. Like Valentine with his Op. 13, Oswald decided to give a descriptive title to his collection, *Six Pastoral Solos*. The designation ‘pastoral’ for these sonatas reflects the popularity of this concept in eighteenth-century art. It signified rural life, portrayed in an idealised way, as charmingly, naively simple and serene in idyllic landscapes (the utopian ‘Arcadia’).<sup>47</sup> The purity, innocence and simplicity of shepherd life (the ‘Golden Age’) are contrasted with the corruption, triviality, crudity and artificiality of the court or the city. In other words, the pastoral stands as the embodiment of nature, of humanity’s relationship to nature, and of a noble, natural and simple life. The pastoral concept in music was expressed by certain idioms and *topoi*, such as, for example, the *siciliana*, *musette*, *pastorale*, or the use of drones. In Oswald’s time Scottish music was linked especially closely with the idea of ‘nature’, the ‘natural’, ‘straightforwardness’ and the rural idyll. ‘Scotch songs’ were taken as lessons in simplicity and moral attitudes. As it is described by William Thomson in the introduction to his *Orpheus Caledonius* (1725): ‘You Beaus and Belles so fine and fair,/ Here learn to love, and be sincere;/ True Passion Nature still

<sup>44</sup> Humphries and Smith, *Music Publishing in the British Isles*, pp. 14-15.

<sup>45</sup> *Ibid.*, p. 16.

<sup>46</sup> The copies of this print: Great Britain: London, British Library (e.5.I.(5.)); Cambridge, University Library; United States: Los Angeles, University of California, Music Library.

<sup>47</sup> For more information on the ‘pastoral’ in literature, see Paul Alpers, *What is Pastoral?* (Chicago and London: University of Chicago Press, 1996); and in music, see Raymond Monelle, *The Musical Topic: Hunt, Military and Pastoral* (Bloomington and Indianapolis: Indiana University Press, 2006), pp. 185-271.

imparts,/ Nor values Bodies without Hearts'.<sup>48</sup> In his sonatas it seems that Oswald follows Allan Ramsay's advice:

And shew that Musick may have as good Fate  
In *Albion's* Glens, as *Umbria's* green Retreat:  
And with *Corelli's* soft *Italian* Song  
Mix *Cowdon Knows* and *Winter Nights* are long.  
Nor should the Martial *Pibrough* be despis'd,  
Own'd and refin'd by you, these shall the more be priz'd.<sup>49</sup>

Oswald's 'refinement' in the *Solos* is achieved by combining Italian and Scottish melodic idioms and flavours within a sonata framework.

Interestingly, in order to fill some blank paper between Sonatas II and III, the lines of the stave take the shape of three quill pens with the head of a bird (a dove?) in the middle. Such a choice may have some connection with Oswald's masonic activities, for he was a member of the Edinburgh Lodge of *Canongate Kilwinning*, where he was made an Entered Apprentice (23 December 1735) and Fellow Craft (22 June 1736).<sup>50</sup> A dove (the messenger of Noah) is the emblem of purity, peace, hope and innocence, whereas a pencil or quill (one of a 'mason's working tools') signifies knowledge and learning.<sup>51</sup>

### Publication by subscription

Among the eleven sets 'Printed for the Author', seven were published by subscription (Table 3.3). According to Hans Lenneberg, Purcell's *Sonnata's of III Parts*

<sup>48</sup> William Thomson, *Orpheus Caledonius, or a Collection of the best Scotch Songs, etc.* (London, 1725), pp. 1-2. Thomson (c.1684- c.1752) was a Scottish singer, whose *Orpheus Caledonius* was the first ever large-scale collection of 'Scotch Songs' in print. It includes 50 songs most with lyrics by Allan Ramsay. The publication was an instant hit and a second edition with 100 songs was issued in 1733.

<sup>49</sup> Burns Martin and John W. Oliver (eds.), *The Works of Allan Ramsay*, 6 vols. (Edinburgh and London: William Blackwood, 1972), I, pp. 194-5.

<sup>50</sup> Andrew George Pink, 'The Musical Culture of Freemasonry in Early Eighteenth-Century London' (Ph.D. diss., University of London, 2007), pp. 143-4. Oswald wrote two Masonic hymns, 'The Masters Musick Thus Mighty Eastern Kings' and 'Grant me kind Heaven', which were included in *A Curious Collection of Scots Tunes* (Edinburgh, 1740).

<sup>51</sup> See Adolphus Frederick Woodford, *Kenning's Masonic Cyclopaedia and Handbook of Masonic Archaeology, History, and Biography* (London: G. Kenning, 1878), pp. 168, 553.



(1683) were the first musical works in Europe available by subscription,<sup>52</sup> a custom which became more popular in the first half of the eighteenth century.<sup>53</sup> Even Handel used this method of publication for fifteen of his works, of which the opera *Atalanta* (1736) attracted the largest number of subscribers – 154 for 192 copies.<sup>54</sup> As Table 3.3 illustrates, Festing’s Op. 7 had the largest number of subscribers of the seven *Solos* published by subscription, whereas McLean’s the smallest. Five of these sets incorporate lists of subscribers.

**Table 3.3.** British violin sonatas published by subscription between 1700 and 1750.

Composer	Subscribers	Copies
Festing, Op. 1	150	166
Op. 4	no list	
Op. 7	216	242
McLean	59	59
Holcombe	208	228
Gunn	no list	
Gibbs	161	213

The number of subscribers to the Festing, Holcombe and Gibbs sonatas is very high in relation to the subscription publications of instrumental music issued before 1750 in Britain. In fact, only Boyce’s 12 trio sonatas (London, 1747) had more subscribers (487) than Festing’s Op. 7, and Holcombe’s Op. 1. By comparison, Geminiani’s arrangements of Corelli’s Sonatas Op. 5 – *Concerti grossi con due violini* (London, 1726) – attracted 161 subscribers. Although this is not a simple measure of the composer’s

<sup>52</sup> Hans Lenneberg, *On the Publishing and Dissemination of Music 1500-1850* (New York, 2003), p. 69. Purcell’s set was advertised in the *London Gazette* of 28 May 1683. The first book known to have been published by subscription in Europe was John Minsheu’s *Ductor in Linguas* (London, 1617). In 1676 Thomas Mace published by subscription his book *Musick’s Monument*.

<sup>53</sup> According to Burchell, 334 editions of music were published by subscription in eighteenth-century Britain; see Jenny Burchell, “‘The First Talents of Europe’: British Music Printers and Publishers and Imported Instrumental Music in the Eighteenth Century” in *Concert Life in Eighteenth-Century Britain*, pp. 93-114 (p. 94).

<sup>54</sup> The average number of subscribers to Handel’s works was 99 for 125 copies. For the exact number of subscribers to each of these works see David Hunter and Rose M. Mason, ‘Supporting Handel Through Subscription to Publications: The Lists of *Rodelinda* and *Faramondo* Compared’, *Notes* 56/1 (1999), pp. 27-93 (p. 29).

popularity, it provides some indication of the level of support these composers received.<sup>55</sup>

One of the reasons why some composers resorted to this method of publication was that publishers were often reluctant to accept the financial risks of publication. As a consequence, a composer had to pay for the publishing process, and subscription was a method of finding the financial outlay. Printing would thus only proceed once a sufficient number of subscribers had been raised and the composer's financial risks had been eliminated, or at least minimised. The second reason for publishing by subscription was the potential profit that the composer could make, having assembled more than a sufficient number of subscribers to break even. The profit offered by publishers was usually very small, thus composers may have been encouraged by 'certain men of birth and fortune' to publish by subscription.<sup>56</sup>

The subscribers' motivations for subscribing to the violin sonatas under discussion were, of course, various. For example, a subscription offered them a way to support a particular composer, and/or to study and perform these works, and/or to acquire music to enhance their collections, especially as some of them were sold only by subscription (see Festing's and Holcombe's sonatas).<sup>57</sup> Further, the difference in price (subscriptions were often sold at a lower price; see Festing and Gunn) may have been an incentive to subscription. For some subscribers it may also have been a way of showing their financial status and their good taste, i.e. that they were part of the *beau monde*. Thus, in order to make the lists more 'attractive and prestigious', composers sought to solicit subscriptions from members of the royal household, nobility, aristocracy, and the Parliament.

Festing's Opp. 1, 4, and 7 were printed by a well-known music engraver William

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<sup>55</sup> Lists usually do not give an entirely accurate information on subscribers response, as some subscribers may have preferred to remain anonymous, or some might have withdrew their names after the lists were already printed.

<sup>56</sup> William A. Speck, 'Politicians, Peers, and Publication by Subscription', in *Books and their Readers in Eighteenth-Century England*, ed. Isabel Ricers (Leicester: Leicester University Press, 1982), p. 49. See also Hunter, 'The Publishing of Opera and Song Books in England, 1703-1726', pp. 667-8.

<sup>57</sup> See Hunter and Mason, 'Supporting Handel Through Subscription to Publications', p. 32.

Smith,<sup>58</sup> and Opp. 4 and 7 were reissued by John Johnson shortly after the composer's death in 1754. The Op. 1 sonatas, dedicated to 'the Right Honourable Other Windsor, Earl of Plymouth',<sup>59</sup> were advertised on January 29, 1730 in the *Daily Journal* (issue 2828) as follows:

Proposals, For Printing by Subscription, Twelve Solo's for the Violin and Through Bass, for the Harpsichord [...]. Each Subscriber to pay One Guinea, (being the full Payment) at the Time of Subscribing. The Books to be delivered to the Subscribers on or before the 1st of May next. The Book will never be sold under the Subscription Price, the Author having his Majesty's Royal Licence for the sole printing and publishing thereof for the Term of 14 Years. A sample of the Work to be seen at the Author's House in Kemp-Court, Berwick Street [...] Where Subscriptions are taken in.

As is plainly evident, this set was sold only by the composer, which, in Hawkins's view, was not advantageous:

The works of Festing in print were all published by himself, that is to say, he took subscriptions for them, and was not beholden for the circulation of them through the kingdom to the keepers of music-shops; the consequence whereof is, that they are less known than the compositions of any other master of his time.<sup>60</sup>

Festing's subscribers had to pay for the *Solos* prior to publication, thereby giving the composer some assurance of this publishing enterprise's profitability. The set was not available on 'the 1st of May', but three days later, as we learn from the *Country Journal or The Craftsman* (issue 200) on May 2, 1730: on 'the 4th Day of May [the set] will be Published, and ready to be delivered to the Subscribers'.<sup>61</sup> A similar pattern was used in the publication of Op. 7: in January Festing advertised a proposal for publication and the

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<sup>58</sup> Smith had served an apprenticeship with Walsh before establishing his own business; see Humphries and Smith, *Music Publishing in the British Isles*, pp. 24, 297. Festing received 'His Majesty's Royal Privilege and Licence for the sole Printing and Publishing' of his own works for the term of fourteen years on 'the 22nd Day of January 1729-30'. He received the next 14-year 'Licence' on 5 October 1744.

<sup>59</sup> Other Windsor (1707-32), 3rd Earl of Plymouth was a son of Other Windsor, 2nd Earl of Plymouth and Elizabeth Whitley. He was a member of the Academy of Ancient Music.

<sup>60</sup> Hawkins, II, p. 892. The set is listed in Walsh's catalogue (c.1733), see Smith, *1721-1766*, p. 138 (No. 616) 'Walsh may have acquired surplus copies for sale'.

<sup>61</sup> The copies of this set: Great Britain: London, British Library (g.951.b); Cambridge, University Library; Manchester, Central Public Library (BR612Fi34); United States: Charlottesville (Va.), University of Virginia, Alderman Library (M219.F422 1730); Washington, Library of Congress (M219.F42 op.1 1730); Italy: Bergamo, Istituto Musicale 'Donizetti'.

set was delivered to subscribers in May, but in this case without any delay.<sup>62</sup> It should be stressed that these dates do not indicate that the process of publication and solicitation took only three months.<sup>63</sup>

‘A List of the Subscribers’ to Op. 1 includes the composers Maurice Greene, William Hayes, Richard Jones, and Charles Weideman, and the musical societies at Hereford and Worcester. Only 7.3 per cent of the 150 subscribers were women. The gentry denoted by the postnominal ‘Esq;’ (37.3 per cent) and members of the aristocracy (26.6 per cent) comprise the largest group of subscribers.<sup>64</sup> The highest number of orders came from Mr. Thomson (‘Ten Books’), who was probably a bookseller (Thompson) at ‘the violin & hautboy in St. Pauls Church-Yard’ in London, and who also distributed Gibbs’s sonatas (discussed below).

Although Op. 1 appeared in 1730, it is possible that some of its twelve pieces were already written and performed by Festing in his teenage years. The following account in the *Daily Courant* (Issue 6973) of 26 February 1724 supports this suggestion: ‘For the Benefit of William Douglass [...], will be performed [...] A Concerto and Solo on the Violin by Mr. Michael Festing, of his own Composing’. Perhaps this ‘Solo’ was one from Op. 1.

Festing’s second set of *Solos* (Op. 4), dedicated to the Apollo Society, was advertised in the *Country Journal or The Craftsman* (issue 500) of 31 January 1736 as ‘New Musick. On Monday next will be published’.<sup>65</sup> In this notice Festing does not use the word subscription, but he states rather unusually that the sonatas are ‘calculated for

<sup>62</sup> See the *General Advertiser*, January 23, 1747 (issue 3821) and May 29, 1747 (issue 3910).

<sup>63</sup> Sometimes the process could take a few years, for example, Geminiani took over two years to find 200 subscribers to his Op. 4 (1739); see Careri, *Francesco Geminiani*, p. 31.

<sup>64</sup> These figures are based only on the information which accompanies the names in the list. It should be stressed that some of the subscribers may have chosen to be identified simply as ‘Mr’ instead of Esq. or by other titles, qualifications, or professions.

<sup>65</sup> The copies of this print: Great Britain: London, British Library (g.422.d.(7)); Royal College of Music; Cambridge, Rowe Music Library, King’s College; University Library; Pendlebury Library of Music; Manchester, Central Public Library (BR612Fi35); Saint Andrew, University Library (Fin M219.F4F7); Glasgow, Mitchell Library; Belgium: Brussels, Conservatoire Royal de Musique, Bibliothèque; Italy: Bergamo, Istituto Musical ‘Donizetti’; Sweden: Stockholm, Kungliga Musikaliska Akademiens Bibliotek; Canada: Toronto, Royal Ontario Museum Library (913.4.177); University Library, Faculty of Music (4504839); United States: Washington, Library of Congress (M219.A2 F41).

the Use of Gentlemen Performers on that Instrument'. Moreover, in an elaborate baroque-designed dedication, Festing claims that he received the Gentlemen's 'permission to usher' these compositions into 'the World'. It is therefore reasonable to conclude that there was some sort of subscription to this collection.

The Apollo Society (also known as Academy), founded in 1731 by Festing's friend Maurice Greene, was a concert-giving society that met in the 'great room' called 'the Apollo' at the Devil Tavern, near Temple Bar. Greene's aim was to create a rival body to the Academy of Ancient Music, from which he withdrew after the famous Bononcini affair,<sup>66</sup> taking with him all his St. Paul's singers and many of the Academy's performers. The Apollo Society was apparently 'devoted to the interests of its three leading composer-members Greene, Boyce and Festing'.<sup>67</sup> The *Solos* were probably performed by Festing, maybe with Greene on the harpsichord, for the Apollo's audience.

Three sonatas of Op. 4 (Nos. 2, 4, and 5) have survived in Festing's hand. They are part of the manuscript Gb-Lbl, Add. Ms. 71244, which once belonged to 'Mr. Festing in Angel Court Windmill Street', as inscribed on the volume's rear flysheet.<sup>68</sup> The manuscript was compiled in *circa* 1733-6; consequently, these sonatas are early versions of Opera Quarta. The most significant differences between the manuscript and print appear in Sonata V. In print the sonata comprises five movements: Adagio (C) – Allegro (3/4) – Largo (3/2) – Poco Allegro (12/8) – Gavotta Allegro (2/4), whereas the manuscript consists of four movements: Adagio – Allegro (in a completely different version) – Poco Allegro – Menuetto Allegro (instead of Gavotta). The Allegro here is more elaborate, filled with continuous passages of semiquavers reaching the fourth

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<sup>66</sup> From 1718 Maurice Greene (1696-1755) was a composer, teacher and organist of St. Paul's. In 1728 he presented the five-voice madrigal *In una siepe ombrosa* to the Academy as a composition by his friend, Giovanni Bononcini (also a member of the Academy since 1726). In 1731 the members of the Academy discovered that the madrigal was, in fact, written by Lotti.

<sup>67</sup> See Harry Diack Johnson, 'Greene, Maurice', *Grove* 7, x, pp. 361-5 (p. 362). These three composers were probably Freemasons; for more details on this society and its masonic associations, see Pink, 'The Musical Culture of Freemasonry', pp. 143-50.

<sup>68</sup> Add. Ms. 71244 is in oblong quarto format, paper, ff. iv+36, and partly an autograph in Festing's and Greene's hands; there are also two other unidentified scribes; the MS. includes the compositions of both composers; for example Greene's 11 elementary keyboard pieces, and Festing's 5 keyboard minuets. For a detailed list of its content, see <http://www.bl.uk/catalogues/manuscripts>.

position. The Largo was presumably added later in order to separate two Allegros with a contrasting slow movement. Apart from the three sonatas (ff.19-25v), the manuscript contains, among other works, Festing's ornamented versions of several movements from Corelli's Op. 5 (Nos. 5, 7, 8 and 9), providing valuable insights into Festing's style of improvisation.

Festing's third collection of *Solos* (Op. 7) was published eleven years after the appearance of his Op. 4.<sup>69</sup> This set is dedicated to William Morgan (1725-63), Member of Parliament for Monmouthshire from 1747 until his death, the owner of the estate of Tredegar,<sup>70</sup> and, according to the dedication's note, Festing's student for 'several years' (Appendix B). This set had 66 more subscribers for 76 more copies than Op. 1 (see Table 3.3), which gives some indication of Festing's changing status and his growing popularity and reputation. The pieces attracted the composers Boyce, John George Freake, Gibbs, William Green and Weideman, the music societies at Bristol, Bath and the Castle in Pater-Noster-Row, the 'Philarmonick Society', the Apollo Academy, and the lodge of freemasons at the Prince of Orange's Head. Compared to Op. 1, the number of female subscribers rose to 14.3 per cent, whereas those denominated as Esq. and from titled families fell respectively to 30 per cent and 12 per cent. There is also a group of new subscribers 'of Dublin' (8), including the Irish publisher William Neale, who purchased as many as six books. It is probable that Neale was acting as Festing's agent, and the copies would have been ordered for other subscribers who wished to remain anonymous. In the 1740s musical life in Dublin was thriving, attracting many distinguished composers and performers from London, such as Thomas Arne (1742-4) one of Festing's pupils. Festing's friend Matthew Dubourg was 'Master of State Musick in Ireland' and their

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<sup>69</sup> The copies of this print: Great Britain: London, British Library (g.504.(1.)); Royal Academy of Music ('4 Festing'); Cambridge, University Library; Pendlebury Library of Music; Rowe Music Library, King's College; Manchester, Central Public Library (BR612Fi37); Belgium: Brussels, Conservatoire Royal de Musique, Bibliothèque; United States: Washington, Library of Congress (M219.F42 op. 7); Ann Arbor, University of Michigan, Music Library (M219.F4357 1747).

<sup>70</sup> John Edward Lloyd and Robert T. Jenkins (eds.), *The Dictionary of Welsh Biography down to 1940* (London: Honourable Society of Cymmrodorion, 1959), p. 637. William Morgan was the eldest son of Sir William Morgan and Lady Rachel Cavendish, daughter of William Cavendish, 2nd Duke of Devonshire.

teacher, Geminiani, spent a few years in Dublin (1733-4, and 1737-40), teaching, publishing, performing, and organising concerts in his ‘Great Room’.<sup>71</sup> These personal associations may have helped Festing to obtain subscriptions from members of Dublin’s musical community.

Of McLean’s Op. 1, eight sonatas are for violin and the final four are ‘adapted for the German Flute’. The collection, printed in Edinburgh (1737) by Richard Cooper, was sold by McLean and continued to be available at the shop of ‘Mr. And. Martin Bookseller in the Parliament Clofs’.<sup>72</sup> Among the 59 subscribers were the composers William McGibbon and Sir John Clerk, the Musical Society of Newark upon Trent, and two organists. The aristocracy is represented by only three names (5 per cent), while women comprise 11.8 per cent of the subscribers. Members of the Edinburgh Musical Society form the largest group of subscribers,<sup>73</sup> which is not surprising, considering that the set was dedicated to the ‘Honourable The Governour & Members of the Musical Society’ (i.e., the Edinburgh Musical Society).

The Society was formally constituted in 1728 with seventy members of amateur and professional musicians who organised every Friday night during ‘Session’ (from November to August) private concerts (i.e., only for its members) at St. Mary’s Chapel in Niddry’s Wynd until the St. Cecilia’s Hall was built in 1762.<sup>74</sup> The concerts started at 6 p.m. and were divided into three ‘Acts’, each including instrumental works and songs.<sup>75</sup> In 1756, the writer Tobias Smollett observed that ‘all the diversions of London we enjoy at Edinburgh in a small compass. Here is a well-conducted *Concert*’.<sup>76</sup> According to Johnson, McLean dedicated his sonatas to the members of the Society while he was

<sup>71</sup> Dubourg and Geminiani were influential in establishing the high standard of string playing in Dublin, remarked on by Handel after his visit there in 1741-2; see Boydell, *A Dublin Musical Calendar*, p. 24.

<sup>72</sup> The copies of this print: Great Britain: London, British Library (g.683); Glasgow, Glasgow University Library (Sp. Coll. Farmer f41); United States: Washington, Library of Congress (M219.M166 op.1, no.1-8).

<sup>73</sup> The members of the Society are listed in Macleod, ‘The Edinburgh Musical Society: Its Membership and Repertoire 1728-1797’, pp. 236-54. It appears that at least 14 subscribers were members of this society.

<sup>74</sup> In addition to Macleod’s research, the history of the Society is discussed in Farmer, *A History of Music in Scotland*, pp. 309-12; and Burchell, *Polite or Commercial Concerts?*, pp. 31-92.

<sup>75</sup> Johnson, *Music and Society in Lowland Scotland*, p. 35; and Macleod, ‘The Edinburgh Musical Society’, pp. 90-2.

<sup>76</sup> Quoted in Farmer, *A History of Music in Scotland*, p. 311.

working in Aberdeen, in order to bring his name to their attention.<sup>77</sup> It certainly proved an excellent method of self-promotion as in the same year he was on the Society's payroll.<sup>78</sup> The surviving programmes of the Society's concerts cover periods from 1768 to 1771 and from 1778 to 1786.<sup>79</sup> Consequently, it is not known what repertoire was performed during McLean's membership, or whether he played his sonatas to the Society.

Like Croft, Eccles and McLean, Holcombe incorporated a few works ('Aires') for flute in his set, presumably to make it commercially more successful. The collection, printed by William Smith, was sold only at the composer's house in Southampton Street Bloomsbury, with payments being taken before publication or 'on the delivery of the book'.<sup>80</sup> In a 'proposal' for publication, advertised on 6 April 1745 in the *Daily Advertiser* (issue 4438), Holcombe states that a work 'will be publish'd at or before midsummer next'. Because no advertisement announcing its actual publication has been found, it is not known whether the set appeared on time.

As the list of subscribers indicates, Walsh reserved no fewer than six copies of Holcombe's *Solos*. The first striking feature about this list is the absence of the name of any well-known composer, or any music society. Second, in comparison with the subscription lists described elsewhere in this study, there is a relatively high representation of female subscribers (32.2 per cent). This can be explained by the fact that, according to Hawkins, after his singing career Holcombe 'took to the profession of a harpsichord master, and taught in the families of some of the chief citizens of London'.<sup>81</sup> Harpsichord and singing lessons were considered most appropriate for women, thus many of these female subscribers were probably Holcombe's students.

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<sup>77</sup> Johnson, *Music and Society in Lowland Scotland*, p. 31-2.

<sup>78</sup> See Macleod, 'The Edinburgh Musical Society', p. 256.

<sup>79</sup> The titles of works which are known to have been performed in the Society's concerts are listed in *Ibid.*, pp. 261-97; and Burchell, *Polite or Commercial Concerts?*, pp. 60-8.

<sup>80</sup> The copies of this set: Great Britain: London, British Library (e.277.(2.)); Cambridge, Pendlebury Library of Music; Italy: Bergamo, Istituto Musicale 'Donizetti'; United States: Washington, Library of Congress (M219.H726 op. 1); Chapel Hill, University of North Carolina, Music Library (M219.H69 op.1). Holcombe received 'His Majesty's Royal Privilege and Licence for the sole Printing and Publishing' of his own works for the term of fourteen years on 'the fourth Day of June, 1745'.

<sup>81</sup> Hawkins, II, p. 828.



Further, ‘the chief citizens of London’, represented by the aristocracy (16.8 per cent) and gentry (37 per cent), form the largest groups of subscribers, many of whom were statesmen – for example, the Duke of Rutland, Duke Bolton, Lord Brooke, and Peter Burrell, who was also sub-governor of the South Sea Company.<sup>82</sup> Sadie questions such ‘an improbably high proportion of squires’ in Holcombe’s list, suggesting that ‘the correct use of the term ‘Esq.’ was not always strictly adhered to’.<sup>83</sup> Although subscription lists are not completely trustworthy sources, one would surely expect such a preponderance of squires among ‘the chief citizens of London’.

Gunn’s *Solos* were sold by the composer in his hometown of Birmingham and also by John Johnson in London.<sup>84</sup> The invitation for subscription appeared on 17 April 1745 in the London *Daily Advertiser* (issue 4447), in which Gunn noted that after subscription the set’s price will increase from six shillings to seven shillings and six pence, and that the books will be delivered as soon as ‘the 30th instant’. Unfortunately, the print does not contain a list of subscribers. Perhaps the collection did not attract enough subscribers to merit publishing a list, perhaps there were other financial problems, or perhaps Gunn did print a separate list that has simply not survived. Sometimes lists were included only in copies sold to subscribers, and it is possible that the few extant exemplars of this set are sale copies.<sup>85</sup>

Like Gunn, Gibbs tried to gain sales for his sonatas not only in the English provinces but also in the capital. Thus, he hired the bookseller Peter Thompson (in St.

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<sup>82</sup> Also John Bristow, Deputy Governor of the South-Sea Company, was a subscriber to Holcombe’s *Solos*. Bristow and Burrell may have encouraged Holcombe to invest in the South Sea Company. According to his will, Holcombe left to his family ‘Eight hundred pounds Capital Stock of old South Sea Annuities’.

<sup>83</sup> Sadie, ‘British Chamber Music, 1720-1790’, p. 112.

<sup>84</sup> The copies of this print: Great Britain: London, British Library (g.974); Royal College of Music (H458); Cambridge, University Library (MRA.360.70.2); Oxford, Bodleian Library; Tenbury, St. Michael’s College Library (Mus.c.65(6)); Canada: Vancouver, University of British Columbia (M221.G86 1745); United States: Washington, Library of Congress (M312.G945 S6). Modern edition: Barnabas Gunn, *Six Solos*, ed. Martin Perkins and Chloe Werner (Launton: Edition HH, 2012).

<sup>85</sup> Francis J. G. Robinson and Peter John Wallis, *Book Subscription Lists: A Revised Guide* (Newcastle upon Tyne: H. Hill, 1975), p. ix.

Paul's Church-Yard) as his agent in London.<sup>86</sup> The set is dedicated to Sir Joseph Hankey (1696-1769), who was a London banker (Hankey & Co., at Fenchurch Street), also Knight, Alderman and Colonel of the Blue Regiment of the City of London and a patron of the City concerts at King's Arms Tavern, Cornhill.<sup>87</sup> Hankey was a very good, 'worthy Friend' of Festing<sup>88</sup> and it is thus plausible that Gibbs may have had some connections with Festing.

Gibbs's subscription list includes the composers Boyce and Greene, and the Musical Societies at Dedham and Ipswich. Four subscribers, named Gibbs, may have been related to the composer; two of them were organists. Considering Gibbs's position in the church, it is not surprising that the largest group of subscribers comprises clerics (21.1 per cent) and organists (6.2 per cent). The set also attracted more Cambridge academics (6.8 per cent) and subscribers of multiple orders than the other four sets. Edward Gibbs senior and Edward junior purchased 12 copies altogether, Mr John Beard 6,<sup>89</sup> the bookseller Thompson 12, and Rev. Langhorn Warren 12. Women (11.8 per cent) and aristocrats (6.8 per cent) make up a small proportion of the subscribers. In addition to Hankey, the names of Boyce, Greene, Thompson and Beard on Gibbs's list also suggest a link between Gibbs and Festing.

The five subscription lists described above provide a better understanding of the contemporary market and they are of great interest in terms of a social history of music.<sup>90</sup>

A detailed investigation of these subscribers, though highly desirable, is far beyond the

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<sup>86</sup> The copies of this print: Great Britain: London, British Library (i.9); Cambridge, Fitzwilliam Museum (MU.1285); Leeds, Leeds Central Library, Music Department; Italy: Bergamo, Istituto Musicale 'Donizetti'; Sweden: Stockholm, Kungliga Musikaliska Akademiens Bibliotek; United States: Washington, Library of Congress (M219.G46 S6).

<sup>87</sup> See Slava Klima, Garry Bowers and Kerry Grant (eds.), *Memoirs of Dr. Charles Burney 1726-1769* (Lincoln and London: University of Nebraska Press), pp. 86, 92.

<sup>88</sup> See 'Will of Michael Christian Festing, Gentleman of Saint James, Middlesex', the National Archives, London, Catalogue Reference PROB 11/799. The will was proved on 12 February 1753; Festing, on his death, left all his manuscript scores to Sir Joseph Hankey, and to Sir Joseph's eldest son he gave his best violin bow.

<sup>89</sup> John Beard was probably a tenor who often performed in Handel's productions at Covent Garden (thus he was called 'Handel's tenor'), also he was a chorister at the Chapel Royal. Notably, on 8 April 1736 Festing played 'a Solo' for the benefit of 'Mr. Beard' at Mr. Hickford's Great Room (*London Daily*, April 6, 1736), they also performed together on: 21 Sep. 1736, and 4 Jan., 22 Feb., 11 Apr. of 1740.

<sup>90</sup> Of course, these subscription lists are not representative of the whole market.

scope of this chapter. Nevertheless, this preliminary examination reveals a few general patterns (Table 3.4).

**Table 3.4.** Analysis of subscription lists.

Composer	Subscribers	M	F	Titled	Esq.	Clergy	Organists	University	Music society	Mr.
Festing Op. 1	150	139	11	40	56	9	5	–	3	47
Op. 7	216	185	31	26	66	4	3	5	5	82
McLean	59	52	7	3	18	–	2	–	1	26
Holcombe	208	141	67	35	77	5	2	1	–	31
Gibbs	161	142	19	11	22	34	10	11	2	102

There is a relatively low representation of women subscribers (15 per cent average), which reflects the contemporary perception of the violin as ‘the male instrument’ (see p. 34). A group of subscribers indicated as ‘Mr.’ (without titles or Esq.) include men who were usually traders, merchants or professionals, confirming that the nobility and gentry were not the only purchasers of these prints. Unfortunately, the professions of these subscribers are rarely stated. In addition to the clergy, organists and university men, the above lists mention one apothecary, two painters, one harpsichord-maker, one surgeon, and one ‘merchant’. Most of the multiple orders came from organists and booksellers. Further, the lists reflect the trajectory of these composers’ careers. As one would expect, the highest representation of clergy, organists and university men appears among Gibbs’s subscribers. Festing and Holcombe, who had successful careers in London and were well connected, had significantly more subscribers from the nobility than Gibbs and McLean, who worked outside the metropolis. As Hawkins noted:

Being a man of understanding and knowledge of the world, he [Festing] found means throughout his life to form such connexions, and to attach to him such patrons of music among the nobility, as were his constant support. He also derived considerable advantage from the friendship of Dr. Greene;

and, being of the royal band [...]. He played the first violin in what was called the Philharmonic Society, consisting of noblemen and gentlemen performers.<sup>91</sup>

Sixteen individuals subscribed to both Festing's Opp. 1 and 7, and a few families are represented by their different members in both lists. Considering that Op. 7 was published seventeen years after Op. 1 the number of continual subscribers seems surprisingly high. Understandably, a much greater proportion of Op. 1 subscribers continued to subscribe to trio sonatas Op. 2 (1731) – 85 subscribers, and/or Concertos Op. 3 (1734) – 37 subscribers, and/or Concertos Op. 5 (1739) – 32 subscribers.<sup>92</sup> Nine subscribers subscribed to all of these five sets (Opp. 1, 2, 3, 5, 7).<sup>93</sup> Hankey is the only individual who subscribed to Festing's Opp. 1 and 7, as well as to the *Solos* of Gibbs and Holcombe.

### Conclusions

The emergence of the violin sonata as one of the most favoured instrumental genres in early eighteenth-century Britain was greatly aided by the rapid development of music publishing. The growth of this industry made the sonatas of the best foreign composers available to more British musicians and composers than ever before, and it also enabled the sonatas of native composers to enter more households. In common with the intense concert-giving activity, the flourishing state of music publishing after 1700 was a sign of an increasing audience for music. The sets of *Solos* described above were composed to fulfil the needs of this new growing market (although still very small by modern standards). Of the 121 sonatas, only three have survived in the composer's hand (Festing). There are no other known unpublished sonatas for violin and continuo by these composers. It is possible that their entire violin sonata output found its way into print – a remarkable achievement, especially when compared to the number of works left in

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<sup>91</sup> Hawkins, II, p. 892.

<sup>92</sup> The number of subscribers who subscribed to both Op. 5 and Op. 7 is higher (41) than that of those who subscribed to Op. 1 and Op. 7.

<sup>93</sup> Shuckburg Boughton Esq., Mr. Richard Collett, Mr. Martin Eelking, William Freeman Esq., Mr. John Hudson, Thomas Pratt Esq., His Grace the Duke of Rutland, the Earl of Shaftsbury, and Mr. Charles Weideman.

manuscript form at the time in Germany or Austria.<sup>94</sup> This shows the strength of the British printing industry, and how successful these eleven composers were in the marketplace for printed music. The number of all known and preserved copies of each print varies from one (Valentine's Op. 13) to just a few. Only two sets incorporate sonatas with descriptive titles (Eccles, and Valentine Op. 13), and, significantly, both were written and published outside Britain.

Self-publication was undertaken by most of these composers. They may have been encouraged to pursue such commercial activity not only by the growing demand for chamber music and the development of music printing, but also by the country's mercantile spirit. Gathering enough subscribers or funds from individual patrons to cover production costs was a difficult task, requiring some skills in marketing. These composers assembled their own subscriber or sales networks from scratch, extended sales beyond their home towns, placed newspaper advertisements, and hired agents to help distribute their works. Apart from self-promotion, self-publishing offered them an important way of supplementing their income. Subscription sales of Festing's and Holcombe's *Solos* (the prices of Gibbs and McLean's sets are unknown) can give us some broad idea of gross income (before expenses) from their self-publishing enterprise. If, for example, Festing sold only 166 copies of his Op. 1 at the subscription price of one guinea, he would nevertheless have amassed a total of 166 guineas.<sup>95</sup> To put this figure in perspective, Festing's annual salary at Court was £40 (see p. 75).<sup>96</sup>

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<sup>94</sup> See Lenneberg, *On The Publishing and Dissemination of Music*, p. 65. Lenneberg notes that 'Handel in London brought out more than the three most published figures of early eighteenth-century German music combined: Telemann, Mattheson, and J. S. Bach'.

<sup>95</sup> It should be added that Festing could have received from his patrons more than a guinea for a copy of his set. According to Cosimi's financial diary, patrons paid him 2-5 guineas rather than the subscription price of a guinea for a copy of his Op. 1 sonatas; see Lindgren, 'The Great Influx of Italians', p. 427.

<sup>96</sup> This is based on an assumption that Festing's net profit from publishing his Op. 1 would have been at least £40 (around 25 per cent).

## CHAPTER 4

### Formal issues

A perception of the sonata as a parlance of affections (emotions) was prominent in eighteenth-century discourse. As Mattheson put it in 1739, the aim of the sonata is:

Principally towards complaisance or kindness, since a certain *Complaisance* must predominate in sonatas, which is accommodating to everyone, and which serves each listener. A melancholy person will find something pitiful and compassionate, a sensuous person something pretty, an angry person something violent, and so on, in different varieties of sonatas. The composer must also set himself such a goal with his *adagio*, *andante*, *presto*, etc.: then his work will succeed.<sup>1</sup>

Importantly, according to Roger North, the affections, characters as well as the composer's 'nature and course of thinking' must be shown in a sonata in a 'splendid variety', and:

Comon characters of musick usually found in the sonnatas, as *Allegro*, *Andante*, *Malenholico*, *Grave*, *Adagio*, and many more, which give a latitude for all manner of change, be it *gradatim* or *per saltum* [by step or by leap], for the setting off of each kind, and preventing the nausea which may germinate in the audience when any thing holds them too long.<sup>2</sup>

Sébastien de Brossard in his definition of sonata also emphasises that sonatas should be:

*Varied* by all sorts of emotions and styles, by rare or unusual chords, by simple or double Fugues, etc., etc., all purely according to the fantasy of the Composer, who, being restricted by none [...] devotes his efforts to the inspiration of his talent, changes the rhythm and the scale as he sees fit, etc.<sup>3</sup>

The above statements show that a sonata was regarded as a kind of 'story', expressing different 'characters', affections and styles, whose goal was to instil a variety of emotions in listeners. In order to achieve that goal a composer had to develop his ideas using such effective means as contrast, variety, diversity, creating at the same time a meaningful and

<sup>1</sup> Mattheson, *Der vollkommene Capellmeister*, p. 466.

<sup>2</sup> Wilson, p. 177.

<sup>3</sup> Quoted in Newman, *The Sonata in the Baroque Era*, p. 24; or see Brossard, *Dictionnaire de musique* (c.1708), p. 139.

coherent whole. A contemporary listener was interested in how this story was presented. In other words, he had a set of expectations of the genre. Consequently, in order to analyse an early eighteenth-century sonata from an appropriate historical perspective one should do so in the light of a contemporary listener's perceived expectations. Even though the hermeneutics of historical sources may help to reconstruct how a work was understood at a given time, they should ideally be complemented with modern musical *exegesis*. Only when we learn more about stylistic norms, and the structural ideas behind these sonatas, will we be able to try to project the technical structure into the emotional content, the spiritual sphere of these works, and to interconnect their 'architectures' with their dramatic course. The following analysis therefore aims to highlight in a general way important surface patterns in these sonatas, and relationships or interactions between them. First, it is necessary to establish the structure of a sonata, considering such elements as the sequence, number, order and combination of movements, and their division into more or less independent sections. The next steps are to examine the range of movement types within a sonata cycle, the choice of main and subsidiary keys, and finally, their harmonic and melodic vocabulary.

### **The sonata cycle**

Since the writings of Hugo Riemann,<sup>4</sup> the prevailing view among musicologists has been that the sonata of the early seventeenth century gradually evolved from a single-movement structure comprising several short connected sections into a late Baroque cycle of fewer, longer, independent and clearly-marked movements, usually ordered in the tempo pattern slow-fast-slow-fast.<sup>5</sup> In order to establish the structural traits of early

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<sup>4</sup> John Daverio, 'Formal Design and Terminology in the Pre-Corellian "Sonata" and Related Instrumental Forms in the Printed Sources' (Ph.D. diss., Boston University, 1983), p. 5. See Hugo Riemann, *Handbuch der Musikgeschichte*, Zweiter Band, Zweiter Teil (Leipzig: Breitkopf & Härtel, 1922), pp. 125-68.

<sup>5</sup> See for example: Manfred Bukofzer, *Music in the Baroque Era. From Monteverdi to Bach* (London: J. M. Dent, 1948), pp. 350-9; Newman, *The Sonata in the Baroque Era*, pp. 67-91; and Apel, *Italian Violin Music*, p. 9. Daverio ('Formal Design', pp. 66-95) contradicts this common view, arguing that multi-sectional forms did not develop into multi-movement forms, for both approaches coexisted in the seventeenth century.

eighteenth-century violin sonatas written by British composers, it is necessary to determine what constitutes a section and what a movement in a composition, i.e. to define the characteristics and formal criteria of an independent movement. The answer cannot be determined with absolute certainty. The exact demarcation of individual movements is not always lucid because the tempo inscriptions, time signatures and double bar-lines may or may not have been conceived as signs of a distinct and unmistakable separation. A section's or movement's ending can be taken as one of the essential criteria which define its status in the sonata; for a movement must be a self-contained musical fragment with a recognisable closure marked by a cadence – a sign of boundary, a punctuation mark in the musical surface. The movement's harmonic tensions (or in Schenkerian terms, 'the background') must lead to the desire for resolution – a strong, tonal closure on the tonic – and this unmistakable marker of an ending or of a strong, closed boundary gives an impression of completeness. By contrast, a progression or a cadence which does not end on the tonic is open (a weak boundary) and implies some kind of continuation. As Pepusch noted, 'These are like Comma's and Semicolons, after which more is expected to follow, they [are] not making so full a Stop as the others, whereas after a Full Cadence, we are sensible that we are come to a Conclusion'.<sup>6</sup>

If harmony were the defining criterion, then a typical late-Baroque slow and short third movement culminating in its Phrygian cadence should not have to be considered as an independent movement but as an introduction to the finale, or as a transitional section between two movements (an interlude). For example, the second Adagio in Corelli's first four violin sonatas of Op. 5 ends on the mediant and in Sonata V on the dominant leading to the subsequent fast movement.<sup>7</sup> Consequently, these sonatas should be classified in

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<sup>6</sup> John Christopher Pepusch, *A Treatise on Harmony*, a facsimile of the 1731 London edition (New York: Broude Brothers, 1966), p. 4.

<sup>7</sup> J. S. Bach's *Brandenburg Concerto* No. 3 (BWV 1048) is another example; its second movement (Andante) comprising a single bar with two chords that make up a Phrygian half cadence. And in his A-major Violin Sonata (BWV 1015), the third movement (Andante) also comprises just one bar, ending on the dominant.



musicological literature as four- instead of five-movement designs.<sup>8</sup> Further, some Baroque sonatas open with a slow introduction beginning on the tonic and then wander harmonically before moving to the dominant and closing on a half cadence. Such an introduction can be heard to function as a significantly extended upbeat that resolves to the tonic ‘downbeat’ at the Allegro. In only two of the fifteen sets analysed is each movement tonally closed (by Eccles, and Oswald). In the rest of the selected sonatas first and/or third movements usually conclude with a Phrygian or half cadence (see Appendix C). If the strong ending is one of the most important determinants of the extent of a movement, these and many other early eighteenth-century sonatas are, in fact, cast in two movements divided into two sections (slow-fast) or into ‘a pair of French overtures’.<sup>9</sup> Heinrich Schenker made the same point when he declared that Handel’s Suite No. 2 (HWV 427) ‘does not consist of four movements, but only two’: the Allegro and the Fugue, each preceded by an introduction.<sup>10</sup>

Although harmonic movement plays an important role in the formal structure of a piece, there are also other no less significant ‘movements’ or boundary experiences such as rhythm, melody, tempo, character, texture, which need to be taken into consideration in establishing the design of a sonata’s cycle. It should be stressed that the term ‘movement’ is being used metaphorically, meaning that a listener must feel the experience of *movement*, a certain kind of change or a sequence of transformations.<sup>11</sup> Speaking figuratively, this could be seen as an allegory of a train journey via stations on the way, at

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<sup>8</sup> They are described as five-movement sonatas in: Apel, *Italian Violin Music*, p. 235; Allsop, *Arcangelo Corelli*, p. 130; and also in modern editions, *Sonaten für Violine und Klavier Opus 5*, ed. Paul Klengel (Frankfurt: C. F. Peters, 1955); or *Sonate a violino e violone o cimbalo, Opus V*, ed. Cristina Urchueguía, Martin Zimmermann and Rudolf Rasch (Laaber: Laaber-Verlag, 2006).

<sup>9</sup> Newman, *The Sonata in the Baroque Era*, p. 71.

<sup>10</sup> Heinrich Schenker, *Der freie Satz* (Vienna, 1935), trans. and ed. Ernst Oster as *Free Composition* (New York: Longman, 1979), p. 130.

<sup>11</sup> Brossard (*Dictionnaire*, 3rd edn, p. 72) lists the term ‘movimento’ (or ‘mouvement’) in the entry for ‘motto’ (or ‘moto’) – ‘a term that has many significations in music. Sometimes it means only a motion or passage from one note to another [...] Sometimes it regards the quickness and slowness of such motion, as a brisk, slow, lively or languid motion. [...] With regard to harmony, this the comparing the manner wherein an upper or treble part moves from one sound to another, with that wherein a lower or bass part moves’, translated in Grassineau’s *Dictionary* (p. 145). Chambers (*Cyclopaedia*, II, p. 591), on the other hand, employs the term ‘Motion, in Music’ – ‘the manner of beating the Measure, to hasten or slacken the Time of the Pronunciation of the Words, or Notes’.

which a train stops for a longer or shorter time, but after each station there is a *movement* of another kind, with another direction and surrounding. However, a movement does not have to be dominated by one musical idea, one time signature and one tempo. As Corelli's Op. 5, No. 1/i and Geminiani's Op. 1, No. 1/ii demonstrate, a movement can be divided into several sections which are strongly contrasted in content and character, and separated by double bar-lines.<sup>12</sup> These sections, nevertheless, must be interlinked, creating an architectural whole, a coherent, logical unity, with its own individual melodic and rhythmic organisation; or to use the train journey analogy, they must move in the same direction until they reach the next new station. The ninth sonata of Festing's Op. 1 illustrates this movement/section ambivalence clearly. In Eldon Krantz's view, this is a four-movement sonata, consisting of Largo, Allegro, Allegro, Minuet.<sup>13</sup> In the present study, however, it is classified as a five-movement sonata, the three-bar Adagio following the Largo being treated as a separate, second movement. The sonata opens with a Largo theme-and-variations structure, closing with a four-bar coda, and a strong, perfect cadence (Ex. 4.1). A three-chord cadence is then inserted in a 'unit', headed Adagio (3/4). According to contemporary performance practice, a violinist was expected to add some improvised embellishments on this cadence. These decorations could include just short graces or lengthy cadenzas, depending on the performer's taste and talent.<sup>14</sup> It seems that a marked difference in character and style between the Adagio and the subsequent movement, Allegro (C), does enough to establish the movement status of the Adagio, even though its tonal closure is not definite and unmistakable. The decision in favour of slow-movement or slow-introduction status of this Adagio is, of course, debatable.

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<sup>12</sup> Corelli's first movement of Op. 5, No. 1 is divided into: Grave(C)-Allegro(6/8)-Adagio(C)-Grave(C)-Allegro(6/8)-Adagio(C); the second movement of Geminiani's Op. 1, No. 1 is divided into: Presto(3/4)-Adagio(C)-[Presto](3/4)-Adagio(C).

<sup>13</sup> Krantz, 'Practical Edition of Six Sonatas for Violin and Piano by Michael Christian Festing', p. 67.

<sup>14</sup> For example, Gwilym Beechey in his edition of Festing's Sonata Op. 4, No. 2 adds (as an editorial suggestion) to the two-bar Adagio the seven-bar preface. He explains that some players may feel that the elaborated cadence, which forms this movement, 'needs amplification'; see M. C. Festing, *Two Sonatas, Op. 4/2 & 3*, ed. Gwilym Beechey (Oxford: Oxford University Press, 1975).

Ex. 4.1. Festing, Sonata Op. 1, No. 9, Largo, bars 65-8, and Adagio, bars 1-3.



Based on the above criteria, the violin sonatas written by the British composers under discussion comprise from two to five movements (Table 4.1), with the four-movement scheme of Corelli's trio sonatas (*da chiesa*) being favoured (71) over the five-movement plan of his Op. 5 (Nos. 1-6).

**Table 4.1.** The number of movements in the early eighteenth-century British violin sonatas under scrutiny.

Number of Movements	Number of Sonatas	Percentage
2	1	0.9%
3	17	15.6%
4	71	65.1%
5	20	18.3%

The example of Op. 5 was followed mostly by Festing, who wrote as many as thirteen five-movement sonatas, ten of which are included in his Opp. 1 and 4; the remaining seven are by Eccles (4), Gunn (2), and Croft (1).<sup>15</sup> Although only five of these five-movement cycles were published after 1740, this does not imply that there was a general chronological trend towards a reduction in the number of movements included, as the employment of three-movement cycles also decreased at the same time (from 12 to 5).

The most uniform cycles occur in the sonatas by Viner, Humphries, Valentine (Op. 12), Holcombe and Oswald, as all are cast in four movements; and in Valentine's Op. 13, each sonata has a three-movement structure. Such standardised four-movement

<sup>15</sup> Interestingly, Festing's teacher Geminiani did not use the five-movement plan in any of his Opp. 1 and 4 sonatas.

solo sonata collections were also published by other contemporaries, notably by Albinoni (Op. 4, 1704), Pepusch (Opp. 1 and 2, 1705, 1709), Veracini (1716), Tessarini (Op. 2, 1729) and Handel (Op. 1, c.1730). Before the Classical period, the three-movement layout was favoured by, for example, Giovanni Battista Somis, Tartini, Locatelli and Johann Joachim Quantz. Generally speaking, however, four- and five-movement cycles were the most commonly replicated structures in the early eighteenth-century sonata.<sup>16</sup>

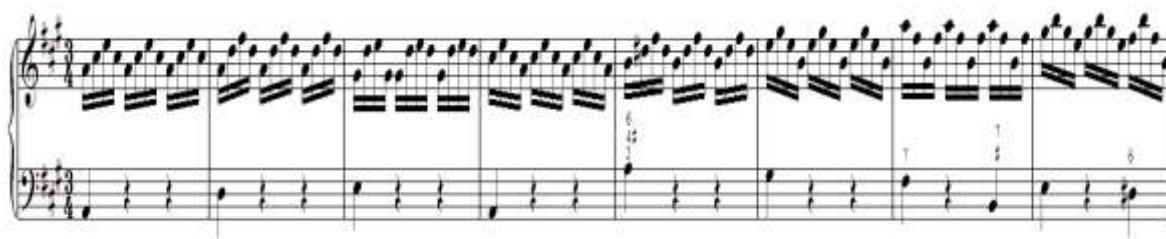
McLean's No. 3 is particularly notable as it is the only two-movement sonata in this study. Such a design can be found more often in the pre-Classical keyboard sonatas of Domenico Alberti, Pietro Paradisi, Baldassare Galuppi, Giovanni Rutini, Giovanni Sammartini, Johann Samuel Schroeter, and Christian Bach. McLean's first movement, Adagio, consists of just four bars ending on the dominant (Ex. 4.2a), after which a Presto (3/4) follows (49 bars). Again, one might argue that this Adagio is, in fact, part of the fast movement and therefore the sonata has just one movement divided into two different sections. However, because the two parts are strongly contrasted in character, time, structure, tempo and rhythm, they are classified here as two separate 'wholes'. The Presto opens with four bars of semiquaver scale runs exchanged between the violin and continuo, which recall the toccata-like prelude of Alessandro Stradella's A-minor Sinfonia. Then, the characteristic broken chord patterns, involving mostly the upper two strings, predominate in the violin part (Ex. 4.2b).

**Ex. 4.2a.** McLean, Sonata No. 3/i, Adagio, bars 1-4.



<sup>16</sup> See, for example, the violin sonatas of Piani, Francoeur, Leclair, Duval, Mascitti, Albinoni, Valentini, Geminiani and Carbonelli.

b. Presto, bars 5-12.



Comparing it with the other sonatas in McLean's Op. 1, it seems that this piece was composed with a didactic purpose in mind. Because of its short length (53 bars), relatively narrow emotional range and its technical character subordinated to the demands of a particular level of violin technique, this sonata can indeed be regarded as a short *esercizio* or quasi-toccata.

A multi-sectional procedure can be found in the sonatas of Humphries, Festing and Gunn, either in their first or last movements. The first movement of Humphries's No. 5 is divided into three Graves and two Adagios, separated by double bar-lines. However, these sections do not differ in metre, key or character. The two-bar Grave functions here as a cadence. In Gunn's D-major Solo VI the opening movement falls into four sections, in an ABA'B' plan: Largo (C, 4 bars) – Allegro (3/4, 17 bars) – Largo (C, 4 bars) – Allegro (3/4, 26 bars). The AB sections are repeated with some changes in the key of A major. Festing's Op. 1, No. 1 and Op. 8, No. 5 begin with the movements subdivided into three sections, all in the same key, with the first section ending on the dominant:

Op. 1, No. 1 – Grave (C, 5 bars) – Presto (C, 12 bars) – Grave (C, 6 bars);

Op. 8, No. 5 – Largo (6/8, 11 bars) – Spiritoso (C, 24 bars) – Largo (6/8, 7 bars).

Although the two Graves in No. 1 are different in appearance and do not seem, at first glance, to have anything in common, closer examination reveals their motivic relationships (particularly in the melodic line of the first voice).

The sections in Festing's ternary-form movements which conclude his Op. 4, Nos. 5 and 7, and Op. 7, No. 1 are also headed with contrasting tempos in different metres. Each section ends on the tonic and the B section adopts the parallel minor or

major key of the sonata's main key. Their schemes are as follows:

Op. 4, No. 5 – Gavotta Allegro (2/4, 39 bars) – Largo (3/4, 16 bars) and 'Da Capo la Gavotta', keys b-B-b;

Op. 4, No. 7 – Gavotta Presto (C, 30 bars) – Andante (3/8, 27 bars) – Presto (C, 30 bars), keys F-f-F;

Op. 7, No. 1 – Giga Allegro (6/8, 42 bars) – Canone Andante (2/4, 20 bars) – Da Capo la Giga, keys b-B-b.

In these movements the middle section can be seen as a foreshadowing of the trio section of what later became the sonata scherzo. Sonata Op. 7, No. 1 is a particularly interesting example of structural 'patchwork', comprising such movements as: the French-style 'Overture Spiritoso', with its stately dotted rhythms, the contrapuntal Allegro, Giga and a closely worked canon. Festing's inclusion of a canon in a Solo is unique to his output (one is also included in his Op. 1, No. 10/iii, and Op. 4, No. 5/v). He recalls to seventeenth-century Italian practice of incorporating canons into collections of sonatas *da camera*, as exemplified by Giovanni M. Bononcini's *Varii friori del giardino musicale, ovvero sonate da camera* (1669), in which the dances are followed by twelve 'canoni studiosi, et osservati'.<sup>17</sup>

Another structural procedure found in Croft's Sonata Sesta/ii, Viner's No. 6/i, and Gibbs's No. 6/ii is the addition of an Adagio section to an Allegro movement, providing a coda-like ending to the movement. To sum up, even though the sections described above differ in character, mood, length, tempos, or metre, and are usually divided by double bar-lines, they are interconnected, creating a coherent unity.

It should be stressed that the difference between a section and movement is not dependent on the size of the musical fragment. Some of the movements comprise less than four bars,<sup>18</sup> whereas the sections discussed above range from 4 to 42 bars. Moreover,

<sup>17</sup> See Allsop, *Arcangelo Corelli*, pp. 127-8. The Prelude opening Corelli's Op. 5, No. 7 is also written as a canon.

<sup>18</sup> For example, McLean No. 2/iii; Festing Op. 1, No. 9/ii, Op. 4, No. 2/iii; and Gunn No. 4/iv.

the size and number of movements are not always dependent on the overall size of a piece. For instance, Festing's three-movement Sonata Op. 7, No. 2 consists of 283 bars, while his five-movement Op. 4, No. 2 has only 97 bars.

In the 109 sonatas analysed, the most frequent order of movements is S-F-S-F. The individual movements in this cycle are usually marked as: 1. *adagio* or *largo*, or *grave* (duple metre) – 2. *allegro* (duple metre) – 3. *largo*, *adagio* or *grave* (simple triple metre) – 4. *allegro*, *vivace* or *presto* (compound metre). Of course, the simple slow-fast classification is taken here in broad sense, 'since there are different Degrees of *slow* and *swift*'.<sup>19</sup> They can range from very slow or very fast to moderately slow or moderately fast, depending on their character, style, metre, prevalent denominations and figurations. A contrapuntal *Allegro* in C metre, with quavers as its fastest notes, is slower than a Jigg-like *Allegro* in 9/8.<sup>20</sup> In the sets published after 1740, particularly those by Oswald and Festing, tempo indications are enriched by such expressions as: *amoroso*, *affettuoso*, *gratioso*, *gratiosamente*, *spiritoso*, *dolce*, *cantabile*, *moderato* (never appears separately), *lachrimoso* [*sic*], *lamentatione con spirito affetto*, *languido*, *piu*, *assai*, *poco*, or *ma non troppo*. The number and subtlety of terms meaning slow and fast used in these sonatas have also been increased by: *lento*, *lentemente*, *larghetto*, *vivamente*, *andante*, and *andantino*.

The term *andante* requires some explanation. At that time *andante* could be used not only as an indication of tempo but also of performance manner, referred mainly to the character of the accompaniment, which should be an imitation of 'walking with regular,

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<sup>19</sup> Alexander Malcolm, *A Treatise of Musick* (Edinburgh, 1721), p. 402; and he adds that *grave*, *adagio*, *largo* express 'the slowest Movement, and [*vivace*, *allegro*, *presto*] gradually quicker; but indeed they [composers] leave it altogether to Practice to determine the precise Quantity'. This subject is also discussed by William Turner, *Sound Anatomiz'd, in a Philosophical Essay on Musick* (London, 1724), pp. 26-7; Johann Joachim Quantz, *Versuch einer Anweisung die Flöte traversiere zu spielen* (Berlin, 1752), trans. Edward R. Reilly as *On Playing the Flute*, 2nd edn (London: Faber and Faber, 2001), ch. 17, sec. 7, pp. 284-94; C. P. E. Bach, *Essay*, ch. 3, §10, p. 151; and Leopold Mozart, *Versuch einer gründlichen Violinschule* (Augsburg, 1756), trans. Editha Knocker as *A Treatise on the Fundamental Principles of Violin Playing* (London: Oxford University Press, 1951), ch. 1, sec. 2, pp. 30-5.

<sup>20</sup> For example, Malcolm notes in his *Treatise*, p. 402, that 'the Movements of the same Name, as *adagio* or *allegro*, &c. are swifter in *triple* than in *common Time*'.

equal steps' and it:

Expresseth steddyness of mind, not affected or altered by the *cantabile* of the upper parts. And it humours a voice most exquisitely; for that is always melodious, and moves with a self-regard, as if unconcerned with what waits upon it. And the steps of the base make out the time, which is not in the voice distinguishable, and that is a constant vertue of it; for it keeps the time of the whole consort and all fall into just measures with it.<sup>21</sup>

'The steps of the base', of course, can be executed with different speed. Thus, composers sometimes specified whether the andante should be allegro, largo (as in Richard Jones's Op. 2, No. 6/i), or another tempo. Although the sixteen Andante and Andantino movements found in the sonatas studied are marked without any additional tempo expression, their character, style, figurations and passages indicate either a slow or a moderate tempo.<sup>22</sup>

Five of the three-movement cycles are built on the F-S-F plan, thus anticipating the design most typical of the Classical sonata (especially favoured by Haydn, Mozart and Beethoven).<sup>23</sup> In addition, five other sonatas, but in four- or five-movement cycles, open with the fast movement.<sup>24</sup> Two successive fast movements are usually placed at the end of the piece (S-F-S-F-F or S-F-F).<sup>25</sup> Three consecutive fast movements are employed only in Gunn's No. 1 (Allegro, Vivace, Jigg). Although in Eccles's No. 1 the first three movements are Allegro, Allegro and Vivace, the first Allegro culminates in an expressive 23-bar passage marked *adagio*. Two slow movements in succession (Largo, Adagio), on the other hand, appear in just three sonatas (Croft's Sonata Quarta, Eccles's No. 9 and Festing's Op. 1, No. 9),<sup>26</sup> while no sonata incorporates three consecutive slow

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<sup>21</sup> Wilson, p. 195.

<sup>22</sup> They appear before, after, or between two fast movements. As many as nine of the Andante movements occur in Festing's Opp. 7 and 8. There are also two sections marked Andante, see p. 119 above.

<sup>23</sup> Valentine Op. 13, Nos. 1, 2, 5, 6; Festing Op. 4, No. 7.

<sup>24</sup> Viner No. 6; Eccles Nos. 1, 3, 4; Gibbs No. 6.

<sup>25</sup> Viner No. 6; Eccles Nos. 1, 2, 3, 8; Festing Op. 1, Nos. 2, 4, 8, 9, Op. 4, Nos. 2, 3, 5, 8, Op. 7, Nos. 1, 4; Valentine Op. 13, Nos. 3, 4; McLean No. 6; Gunn No. 4; Gibbs No. 6; in some of these sonatas two successive fast movements are at the beginning or in the middle of the cycle.

<sup>26</sup> It should be added that in Croft's Sonata Quarta the Largo (in 3/2) is preceded by a movement without tempo indication (C). In modern editions, however, it is labelled Adagio. In Festing's Op. 7, No. 6 and Gibbs's No. 1 the Largo or Larghetto movement is followed by the Andante in moderate tempo.



movements, which is not surprising considering that a composer had to prevent ‘the nausea which may germinate in the audience when any thing holds them too long’ (see note 2 above). All in all, contrast between adjacent movements is the most recognised determinant in the overall order of all these movements. Of course, as the evidence shows, there are some sonatas in which two or even three fast movements can be found side by side; nevertheless, a clear contrast exists in their metre, expression, character, ideas and styles; so ‘the same carracter be not spun out too long, for then without an extraordinary genius, it will grow dull, which is the worst effect musick can have’.<sup>27</sup>

For example, the three consecutive fast movements in Gunn’s Solo I differ in:

- a) metre – C (Allegro), 3/4 (Vivace: theme plus three variations), and 12/8 (Jigg);
- b) rhythm – the Allegro employs mostly semiquavers; in the Vivace-theme the violin plays dotted minims, accompanied by the bass’s continuous running quavers; Variation 1 is based on Scotch snaps, Variation 2 on dotted rhythms and semiquavers, and Variation 3 on dotted minims in double-stops; the Jigg’s predominant movement is in triplets. It is no accident that Gunn decided to conclude the Vivace with the variation written in double-stopped minims rather than in semiquavers, as it provides a measure of greater contrast between the two movements;
- c) character – the Allegro is devoted to violinistic display, including a *moto perpetuo* of scale runs, broken triads and string-crossings; the Vivace-theme has an aria-like character with a lyrical melody, embellished by diminution or double-stops in the subsequent variations; the Jigg’s mood is very lively, high-spirited, with its melodic line filled with leaps of an octave and tenth across the strings.

Comparison of the average length of the selected sonatas is indicated in Table 4.2 in terms of the number of bars. This is, of course, only an estimate of their duration, since it does not take into account tempos, repeat signs (except da capo), second endings or methods of barring. For example, movements in rapid tempos, or in 2/4 or 3/8 (one strong

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<sup>27</sup> Chan and Kassler, *The Musically Grammarian*, p. 200.

beat per bar) usually comprise more bars than slow-tempo movements, or in 4/4 or 6/8 (two strong beats per bar). The shortest sonata has 53 bars (McLean's No. 3), whereas the longest comprises 310 bars (Eccles's No. 10). The average length of sonatas in all sets ranges from 108 to 234 bars.

**Table 4.2.** The length of British violin sonatas in the first half of the eighteenth century.

Composer and date of publication	Minimum number of bars	Maximum number of bars	Average number of bars
Croft, 1700	99	164	137
Viner, 1717	101	165	137
Eccles, 1723	149	310	227
Humphries, 1726	103	149	129
Valentine, 1728	94	189	138
Festing, 1730	95	183	142
Valentine, c.1735	121	191	149
Festing, 1736	97	209	150
McLean, 1736	53	156	108
Holcombe, 1745	78	161	127
Gunn, 1745	100	179	148
Gibbs, 1746	133	248	189
Oswald, c.1747	103	141	119
Festing, 1747	191	283	234
Festing, c.1750	153	213	180

Although the sonatas in Croft's 1700 set are shorter than in Festing's 1750 collection, there is no clear evidence of any increasing tendency to write longer sonatas throughout the fifty-year period.<sup>28</sup> Comparison of a few collections written by the same composer only supports such a trend. The average number of bars in Valentine's Op. 13 sonatas is higher than in his Op. 12 set, and also Festing's two last Opera exceed Opp. 1

<sup>28</sup> See Newman, *The Sonata in the Baroque Era*, p. 70. Newman compares the average length of sonatas from Rossi (55 bars) to Veracini (500 bars) and he concludes that throughout the Baroque era the sonata's extent was gradually increasing. It should be added that in the preface to his Op. 2, Veracini suggests that the performer may select two or three movements from each sonata in order to comprise a sonata of 'just proportions'.

and 4 in length. However, the average length of the eleven sets does not exceed 150 bars, which is less than the average length – from 150 to 202 bars – of the seventeenth-century violin sonata collections by Fontana (1641), Cazzati (Op. 8, 1648), Uccellini (Op. 7, 1660), Berardi (Op. 7, 1670), Lonati (c.1681) and Corelli (Op. 5, 1700).<sup>29</sup> These lengths were not unusual at the time, for the average length of Albinoni's Op. 4 (1704), Vivaldi's Op. 2 (1712), Geminiani's Op. 1 (1716) and Handel's violin sonatas also does not exceed 150 bars.<sup>30</sup> This confirms that any theory claiming a gradual enlargement of sonata designs during the period is an over-simplification.

### **The individual movements**

The four-movement cycle in the sequence S-F-S-F predominates in the sonatas analysed. The individual movements display a variety of forms, in which different compositional techniques are used. They can be divided into the following basic movement types:

- a) contrapuntal, or based largely on imitation
- b) binary
- c) ternary
- d) rondo
- e) variation
- f) fantasia-like movements.

Fugal movements or those based largely on contrapuntal imitation form part of

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<sup>29</sup> See Wilk, *Sonata na Skrzypce*, pp. 242-89. For example, the longest sonatas in these sets comprise more than 200 bars: 241 bars – Cazzati Op. 8, No. 2; 229 bars – Uccellini Op. 7, No. 3; 268 bars – Corelli Op. 5, No. 5; and 273 bars – Lonati No. 6.

<sup>30</sup> The average length of Albinoni's 6 sonatas (published by Roger), Vivaldi's 12 sonatas (Roger) and Geminiani's Op. 1 sonatas is: 123 bars, 140 bars, and 148 bars, respectively. The longest sonata in Albinoni's set has 192 bars (No. 5); in Vivaldi's set – 228 bars (No. 4); and Geminiani's Op. 1 – 218 bars (No. 4). Handel's 9 sonatas have been examined, which are included in 'Sämtliche Werke für Violine und Basso continuo', in *Handel Bärenreiter Urtext*, ed. Terence Bert (Kassel: Bärenreiter, 2004), their average length is 137 bars, and the longest sonata comprises 216 bars (HWV 371).

sonatas by Croft, Humphries, Festing, McLean, and Gibbs.<sup>31</sup> With five exceptions, they appear as the second movements in each sonata's cycle and are usually headed Allegro and in duple metre.<sup>32</sup> The third movement of Gibbs's No. 8 is actually given the title Fuga.<sup>33</sup> It is a fully-fledged Baroque fugue in the traditional textbook sense of a tonal and organic ternary plan, in which Gibbs shows his understanding of the complexities and perfection of this genre to the full. It therefore deserves detailed analysis as a record of Gibbs's stylistic achievements (Appendix A, Ex. 1).

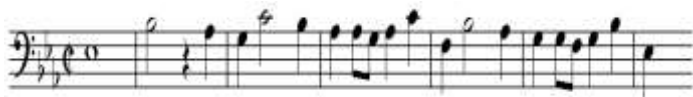
Gibbs's Fuga is written in three voices (the violin plays in double-stopping throughout) and comprises two subjects. The first subject is announced in the lower voice of the violin part and remains in the tonic key throughout, i.e. it begins on the tonic note Eb and ends with the descent from supertonic to tonic (Ex. 4.3).

**Ex. 4.3.** Gibbs, Sonata No. 8/iii, Fuga, bars 1-2.



Interestingly, the above subject is similar to the commencement of J. S. Bach's Fugue No. 7 in Eb major from *Das Wohltemperierte Klavier* book II, which also starts with an upward leap of a perfect fifth immediately followed by the A flat (Ex. 4.4).

**Ex. 4.4.** Bach, Fugue No. 7, *Das Wohltemperierte Klavier* II, bars 1-6.



It is not known whether Gibbs owned a copy of Bach's work; if not, he may have acquired a copy from Rev. Richard Fawcett (1714-82) of Corpus Christi College, Oxford,

<sup>31</sup> Croft Quarta/ii, Quinta/ii, Sesta/ii; Humphries No. 1/ii; Festing Op. 1, Nos. 1/ii, 2/ii, 3/ii, 4/ii, iv, 5/ii, 6/i, ii, iv, Op. 4, No. 1/ii, Op. 7, Nos. 1/ii, 4/ii, Op. 8, Nos. 4/ii, 6/ii; McLean Nos. 1/ii, 2/ii, 4/ii, 6/iii; Gibbs Nos. 2/ii, 5/ii, 6/ii, 8/iii.

<sup>32</sup> For these five exceptions, see note above. There are three movements marked Vivace: Humphries No. 1/ii, McLean No. 6/iii and Gibbs No. 5/ii, and one Adagio: Festing Op. 1, No. 6/i.

<sup>33</sup> In Eccles's No. 7 the last (fourth) movement is entitled Fuga Presto; however, this is not a fugue but a movement in binary form in which the beginnings of each reprise are based on imitation.

who possessed a manuscript of Bach's harpsichord pieces,<sup>34</sup> and was probably an acquaintance of Gibbs, for his name appears on the list of subscribers to the *Eight Solos*.

Following the introduction of the first subject of the Fuga, at bar 3 in the violin's upper voice, the second subject enters in the tonic (an octave above the first subject), showing some individuality of melodic character and contrast of rhythm as compared with the first *thema* (Ex. 4.5).<sup>35</sup> These two subjects may well be characterised as ideal: they are sharply differentiated from each other, and thus clearly and easily distinguished.

**Ex. 4.5.** Gibbs, Sonata No. 8/iii, Fuga, bars 3-5.



As is clearly evident, the leading note of the dominant key is introduced in the last two bars of the above subject. The second subject ends on a Bb major chord, after which its tonal answer follows immediately (b. 5) in the bass (repeated in bb. 8-9 by the violin), whereas the tonal answer to the first subject appears in the next bar in the violin part.<sup>36</sup> Both answers are combined here and transposed into the key of the dominant. In the ninth bar the leading note of the dominant key is flattened (to Ab), becoming the subdominant of the tonic key, and a return is made to the key of Eb major, enabling the first subject to enter in the tonic but this time in the bass part (bb. 10-12). The return of the second subject in the tonic follows in the upper voice of the violin (bb. 12-14) and then an

<sup>34</sup> Yo Tomita, 'The Dawn of the English Bach Awakening Manifested in Sources of the '48', in *The English Bach Awakening: Knowledge of J. S. Bach and his Music in England 1750-1830*, ed. Michael Kassler (Aldershot: Ashgate, 2004), pp. 35-167 (p. 38). Fawcett's source MS E 24 (Durham Cathedral), including BWV 905, 911, 913, 914, 951a, is the earliest English manuscript (the dates in MS are 1748-54, written on English paper) of Bach's music that has been discovered. Although the MS E 24 does not include Bach's '48', Tomita states that: 'It is plausible that other manuscripts of Bach's works came to England that are no longer extant. How such manuscripts were brought to England, how widely they were disseminated and how they were received, remains to be researched' (p. 38). Perhaps Fawcett, an important music copyist in Oxford and actively involved with Oxford performances, had more of Bach's works in his collection. There are no references to Gibbs in Kassler's book.

<sup>35</sup> This entry is defined here as the second subject instead of a regular countersubject because it has an independent exposition of its own, it is not at first used as an accompaniment to the subject or the answer (the answer appears after this exposition is completed).

<sup>36</sup> Although in the second bar of the Fuga the bass enters with the first few notes of the subject on the tonic, it is not an answer but a 'false' entry on the *tête du sujet*.

additional entry of its answer on the dominant appears in the bass (bb. 14-16), concluding the exposition. The first episode (bb. 16-22) is an elaboration of a few motifs taken from both themes (for instance, the second half of the first theme) and some new material in Bb major, leading to a counter-exposition of the first subject on the dominant, in the bass (bb. 22-4). At bars 24-6 the violin replies with the second subject in the dominant, closing the first section of the fugue in Bb major (b. 26).

The middle section begins with the second episode (bb. 26-31) which modulates to G minor and is made up mainly from sequential treatment of the first part of the second subject and the first episode. The textural density and the complexity of musical discussion are increasing, and the introduction of new harmonies is accelerated. The two subjects are presented in the keys of: the mediant G minor (bb. 31-6) then the relative minor C minor (bb. 38-40) and finally the subdominant Ab major (bb. 49-54). The entries in C minor and Ab major are bridged by the modulatory third episode (bb. 41-9), which progresses by sequential motivic play on the material from the second episode and also new motifs in triple-stops. The last entry of the subject in Ab major culminates on an Eb major chord, which also marks the beginning of the first subject and the final section (b. 54).

In the final section of the fugue the reintroduction of the first subject in the tonic key is presented in both parts in stretto at one bar's distance so as to heighten the level of activity (bb. 54-7). The violin, having completed the first subject in its upper voice, continues with the second subject in its lower voice (bb. 57-9). The section ends with the fourth and last episode (bb. 59-64), which is a transposition of the first episode with slight alterations, giving the requisite variety and at the same time preserving unity. It concludes on the dominant seventh (b. 64) and, after a minim rest, an eight-bar coda follows (bb. 64-72). This rest (b. 64), placed after a dominant chord with a *fermata* and before the coda, has a strong expressive and dramatic significance. It emphasises the rounding off of the whole fugue, marks a climax and at the same time gives some respite, after which the

listener is suddenly awakened by the passage of crotchets leading to the final appearance of the second subject on the tonic, in the bass. In order to heighten the drama, Gibbs again ends the subject on the dominant seventh with a *fermata* and, instead of the final tonic, the searing diminished seventh on the sharpened fourth follows. This final cadence, marked ‘Arpeg.’ and ‘Ad<sup>o</sup>’, provides a climactic improvisatory ending, a cadenza-like prolongation of the dominant. In the last five bars of the movement one more voice is added (three voices in the violin part), a feature often found at the conclusion of a Baroque fugue (examples abound from Corelli, Pachelbel, and J. S. Bach).

To sum up, this Fuga is one of the finest examples of its kind written for a violin. Its clarity and consistency of structure, and its unity, combined with continual developmental change, strength and nuance of expression, are comparable to the elaborate, ‘rhetorical discourse’<sup>37</sup> of J. S. Bach’s fugues. As in Bach’s solo violin sonatas, Gibbs’s exhaustively worked counterpoint is technically and musically very demanding for a violinist. There are even some similarities between the two composers’ treatment of multiple-stopping (Ex. 4.6).

**Ex. 4.6a.** Gibbs, Sonata No. 8/iii, Fuga, bars 52-4.



**b.** Bach, Sonata BWV 1001, Fuga Allegro, bars 4-5.



<sup>37</sup> See Gregory G. Butler, ‘Fugue and Rhetoric’, *JMT* 21/1 (1977), pp. 49-109; Butler discusses the relationship between three basic elements of the rhetorical disposition (*propositio*, *confutatio*, *confirmatio*) and formal aspects of the fugue.

The other twenty-five contrapuntal movements are founded on a single subject, introduced in a series of entries, usually in several closely related keys, and bridged by modulatory episodes. The most tightly organised of all these movements are McLean's Allegro of No. 2 and Vivace of No. 6, comprising only 34 and 28 bars respectively.<sup>38</sup> The chromatic G-minor Allegro of No. 2 is written in three voices, two of which are executed by the violinist (Appendix A, Ex. 2). The subject begins and ends on the dominant, and is based on a leap of a fifth and an octave, followed by a descending chromatic fourth (Ex. 4.7a).<sup>39</sup> A similar theme opens the D-minor Allegro of Corelli's trio sonata Op. 1, No. 11; later in the movement this sequence is often preceded by two jumps of a fifth and an octave (Ex. 4.7b).

**Ex. 4.7a.** McLean, Sonata No. 2/ii, Allegro, bars 1-2.



**b.** Corelli, Sonata Op. 1, No. 11/ii, Allegro, bars 1-2 and 32-4.



McLean's subject is followed immediately by an answer, a fourth below (b. 3), accompanied by a countersubject, and then, at bar 7, the third voice (the continuo) enters with the subject on d (Ex. 4.8a). Most strikingly, McLean's harmonisation of the chromatic fourth recalls that of Corelli (Ex. 4.8c).

<sup>38</sup> Only Festing's Op. 1, No. 6/i, with 14 bars, is shorter than these two movements.

<sup>39</sup> Also Geminiani's fugal Allegro of Concerto Op. 3, No. 3/ii (E-minor) opens with a similar subject, but instead of a minim Geminiani wrote a rest and a crochet.



**Ex. 4.8a.** McLean, Sonata No. 2/ii, Allegro, bars 7-9.

\*CS – countersubject

**b.** The same theme but transposed a fourth higher, bars 19-21.

**c.** Corelli, Sonata Op. 1, No. 11/ii, Allegro, bars 24-6.

The similarity between the above chromatic sequences is also noticeable in their rhythm – they begin on the last beat and move in crotchets. Both Allegros are of the same length (34 bars), but in Corelli's movement the subject is reinstated ten times, as compared with McLean's eight times. The structure of McLean's 'fughetta' can be represented thus:

First Section (bb. 1-9) – exposition: subject-answer-subject; the movement has a regular countersubject (see Ex. 4.8a);

Middle Section (bb. 10-27) – episode – entry of subject on an A-major chord – short episode<sup>40</sup> – entry of subject on a G-major chord – episode;

Final Section (bb. 28-34) – return of subject in all three voices (the last two entries succeed in stretto at one bar's distance, between violin and continuo).

The C-minor Vivace of McLean's No. 6 bears close comparison with the above Allegro since both are in minor keys, and their subjects are built on a scale-wise motif and a jump of a fifth and octave, proceeding in crotchets and minims (Ex. 4.9a);<sup>41</sup> and both employ the chromatic fourth, although in the Vivace as *en passant* motifs (bb. 2-3, 7-8). In bars 1-4 of the Vivace McLean combines the answer in the bass with the subject from the Allegro (with the same harmony, see Ex. 4.8b), creating an interesting synthesis of the two *themas* (Ex. 4.9a). The Vivace has two voices, thus it is not as technically demanding for the violinist as the Allegro; and it contains as many as twelve statements (always in stretto) of its two-bar subject over 24 bars.

**Ex. 4.9a.** McLean, Sonata No. 6/iii, Vivace, bars 1-4.

In the rest of McLean's contrapuntal Allegros (Nos. 2/ii, 4/ii) it is interesting to note that the descending chromatic fourth is also introduced in the first few bars and then repeated once or twice as an *en passant* motif. This idiom is treated by McLean as some kind of leitmotiv of his contrapuntal movements.

<sup>40</sup> In such a short movement, based mainly on thematic restatement, there is no room for any thoroughly developed episodes. The episodes in Corelli's Op. 1, No. 11/ii are also very short.

<sup>41</sup> A similar subject, based on leaps of a fifth and octave and a scale-wise motif, opens the B-minor Vivace of Corelli's Op. 3, No. 4.

b. No. 1/i, Allegro, bars 1-4, and No. 4/ii, Allegro, bars 1-6.

The chromatic fourth, *passus duriusculus*, was used frequently in Baroque music as a theme or motif in counterpoint and also as a metaphor – a means of expressing certain moods (its use as an affect is discussed later). Composers regarded the *passus duriusculus* as an attractive and convenient material for the fugue’s subject or countersubject, or *en passant* motifs in the counterpoint because of its harmonic flexibility (especially in minor keys), and the way it increases harmonic tension and possibilities to develop various counterpoints and contrasting harmonies. As a subject it also shows harmonic vigour and energy, and it might underline the tonic and dominant (as in McLean’s theme). Used at the end of a movement or a piece, the *passus* prepares the final cadence and heightens the finality of the tonic.<sup>42</sup> In British instrumental music the chromatic fourth had already been employed as a subject in early seventeenth-century fantasias and pavanas (notably those by John Bull, and John Dowland).<sup>43</sup> In the late Baroque era every distinguished composer such as, for example, Corelli, Purcell, Vivaldi, Bach, Handel and Veracini, was

<sup>42</sup> The chromatic fourth is used in the final bars of the Allegro in Humphries’s No. 5/ii (bb. 24-5, 27-8) and at the end of the first section in Gunn’s Jigg of No. 1/iv (bb. 13-16).

<sup>43</sup> For a full discussion of the chromatic fourth used in English fantasias, see Peter Williams, *The Chromatic Fourth during Four Centuries of Music* (Oxford: Clarendon Press, 1997), pp. 33-49. Williams notes that Thomas Morley already complained in his *Plain and Easy Introduction* (1597) that the chromatic fourth was overused by ‘our organists’. In the Fitzwilliam Virginal Book there is a ‘Pavana Doloroso’ (with the name Francis Tregian and the date 1593), in which chromatic fourths appear.

inspired by this idiom and each of them showed great inventiveness in using it by presenting it in varied and complex forms.

The structure of Humphries's *Vivace* of No. 1 is unusual, as compared to the other twenty-five contrapuntal movements. Its first and third sections are written in strict fugue, whereas the middle section is entirely homophonic without thematic restatement. The movement begins with a short subject on the tonic (A major), which in the second bar passes to a tonal answer on the dominant and then, at bar 4, returns in the third voice – the bass (Ex. 4.10a). The beginning of the countersubject evolves from the first half of the subject (bb. 2-3). In character and structure this five-bar exposition resembles the opening of Corelli's *Allegro* of Op. 5, No. 1 (Ex. 4.10b).

**Ex. 4.10a.** Humphries, Sonata No. 1/ii, *Vivace*, bars 1-5.

**b.** Corelli, Sonata Op. 5, No. 1/v, *Allegro*, bars 1-5.

At bar 6 a counter-exposition begins with an episode modulating to E major (b. 10), eventually leading to the subject on a V (bb. 15-16), then I (bb. 16-17) and V (bb. 18-19). In the middle section (bb. 21-55) neither the main theme nor contrapuntal play is introduced. The function of this 35-bar *moto perpetuo* of rapid semiquaver and demisemiquaver figurations, scale passages and arpeggiations on three- or four-note chords is to display the violinist's left-hand technique. Some of these passages are

an elaboration of a few motifs taken from the first section (for instance, the second half of the answer).



The bass is purely accompanimental within a simple tonal framework, moving predominantly in dotted crotchets. In the last (third) section (bb. 56-67) the subject finally returns on a I, V and I, in the same order as in the exposition, followed by a 7-bar coda. According to Sadie, ‘we see’ in Humphries’s solos ‘an immature contrapuntal technique’, which was probably the result of his lack of experience as a composer.<sup>44</sup> Humphries’s compositional ‘immaturity’ may have been the reason why he did not continue this contrapuntal interplay throughout the middle section, but it is also possible that his intention was simply to imitate the rather ‘free contrapuntal’ structure of Corelli’s Op. 5, No. 5/ii (Vivace).

Only in Croft’s contrapuntal movements of *Sonatas Quarta* and *Quinta* is the theme first introduced by the continuo instrument, a feature frequently encountered in contemporary English songs and Italian arias, and also seventeenth-century English fantasias and violin sonatas by Marini, Uccellini, Frescobaldi, Pandolfi Mealli, and Degl’Antonii. Daniel Purcell employed this device in as many as three movements of his three violin sonatas (1698). Surprisingly, after Croft’s publication, the ‘pre-figuring’ of the main theme in the continuo part at the start of a movement is not found in the violin sonatas under discussion.<sup>45</sup> Perhaps this is a result of Corelli’s influence, whose sonatas do not include such openings.

Croft’s two movements have further points of structural interest. After the exposition a subject appears in its entirety in the subdominant and dominant but in the

<sup>44</sup> Sadie, ‘British Chamber Music, 1720-1790’, p. 162.

<sup>45</sup> There are three movements which open with a basso continuo introductory passage: Festing Op. 1, No. 5/i, Humphries No. 3/ii, and Eccles No 7/ii. However, these passages do not introduce a theme; their character is rather accompanimental.

final section, which modulates to the home key, the *thema* does not return. The concluding section plays freely with a few motifs taken from the exposition. In the Allegro of Sonata Quinta (B minor) the expressive intensity and affective spectrum of the last entry of the subject, in the dominant, are increased by the interplay of the mixed modal pairing F#/f#, i.e. by the ambivalence between major and minor dominants (Ex. 4.11a). Particularly charming is the episode leading to this entry. At bars 23-30 Croft beautifully elaborates the opening motif of the subject using inversion and retrograde techniques in both parts and the hemiola device, thereby creating a vibrant, intense dialogue between the violin and continuo (Ex. 4.11b). A descending sequence of seventh chords in bars 39-48 leads to the final chord of the movement – the dominant minor (f#), which is an unusual ending to a contrapuntal movement.

**Ex. 4.11a.** Croft, Sonata Quinta/ii, Allegro, bars 33-6.

**b.** Allegro, bars 23-30.

In contrast to the above two movements, the Allegro of Croft's Sonata Sesta opens with the subject in the violin part, and the subject is reinstated in the tonic towards the end

of the movement (Appendix A, Ex. 3). The passages of rapid semiquavers, the active bass line and the avoidance of the perfect cadence throughout the movement create a sense of continual forward momentum and mounting excitement, which are suddenly halted on the dominant at bar 36. The following six-bar coda-like Adagio is written in a recitative character over predominantly seventh-chord progressions. The concluding motif of its bass line, as if in resignation, sinks down by semitones before reaching the final chord – the dominant. Again, as in Sonata Quinta, the contrapuntal movement thus does not end on the tonic. It seems that the role of this Adagio is twofold: to bring a coda to the Allegro and a slow introduction to the following quick movement.

Similarly, the contrapuntal Allegro of Gibbs's No. 6 culminates with a short Adagio (4 bars), preceded by a half cadence and *fermata* (b. 53). Here, however, the Adagio concludes on the tonic. The Allegro, written in the joyful key of F major, is built on almost continuous passages of swirling semiquavers, exchanged between the violin and bass. The subject itself is full of vigour, energy and dance-like motifs (Ex. 4.12). In the middle section Gibbs introduces exciting Vivaldi-like sequences of dazzling semiquavers (bb. 19-32, see p. 299) with the theme in the continuo part, modulating through d, g, c, Bb, g. The next movement, 'Largo e piano', on the other hand, is composed in the tender, plaintive key of F minor, and is quiet, contemplative and melancholic in character. The melodic line is filled with many expressive sigh motifs and ornaments. Gibbs, in a move of sheer brilliance, inserts between these two extremely different movements a coda-like Adagio, which calms down emotions by means of double-stopping executed legato.

The majority of the twenty-six contrapuntal movements appear in Festing's sonatas. Significantly, as many as nine are part of Festing's Op. 1 and all but one include three voices and complex polyphonic writing for the violin. In his next three sets Festing chose the more spirited and lighter two-voice contrapuntal imitation, reflecting a transformation in his style from the Baroque towards the more fashionable

galant style. Festing's and Gibbs's (Nos. 2, 5, 6) contrapuntal movements are notable for their elaborate episodes, intended as violinistic *tours de force*. They include figurations such as rapid scale runs (reaching as high as  $g^3$  in Festing's Op. 8, No. 4/ii), arpeggios (reaching  $a^3$  in Festing's Op. 1, No. 6/ii), string-crossing and wide leaps. In Festing's Op. 1 (except No. 6/i) and Gibbs's No. 5 they counterbalance complex sections of polyphony, as in Corelli's Op. 5, Nos. 3/ii and 4/ii, and Geminiani's Op. 1, Nos. 1/ii and 2/ii.

Festing's Op. 1, No. 4/ii is a typical example of a movement based on the interplay of polyphony and free figuration (Appendix A, Ex. 4). The exposition is written after the manner of a sonata *a 3*, which means that the points of imitation in the violin part's two-voice texture must be highlighted. At bar 17 this polyphony dissolves into an episode of running quavers. After three bars the violin part expands from a single line to 'Arpeggio' [*sic*] triple-stops, creating greater textural and rhythmic activity (bb. 20-8).<sup>46</sup> Brief modulations, with the theme quoted in the bass, also heighten the tension of the contrapuntal development and produce a sense of growing excitement. In bars 28-30 the bass and violin bring back the subject in *stretto*, in the home key. The texture and the musical argument change in the next episode. The bass line becomes very active, filled with running quavers; while the violinist executes sequences of double-stops, which are typically Corellian.<sup>47</sup> Then, at bar 38, quavers appear in the violin part, leading to the polyphonic final section (bb. 41-52). As in Gibbs's Fuga, the final cadence is marked *Adagio*; it opens with a dominant seventh and a *fermata*, followed by a diminished seventh on the sharpened fourth. Such endings are typical of Festing's contrapuntal movements.

Limitations of space allow only a summary of the main characteristics of these twenty-six contrapuntal movements. Their themes are short and concise, comprising in most cases two or three bars (but sometimes only one). As Friedrich Wilhelm Marpurg

<sup>46</sup> Corelli also used such 'Arpeggio' episodes in some of his contrapuntal movements of Op. 5 (Nos. 1, 2, 3, 6), although he did not introduce the subject in the bass.

<sup>47</sup> A similar figure is used in the contrapuntal movement of Festing's Op. 1, No. 4/iv, and Gibbs's No. 5/ii.



noted (1753), such concision:

Offers the listener a number of advantages. He can recognize the extent of the theme more easily; [and] he can better understand the various answers in all their transpositions; [...] By the same token, the composer [...] will be able to work with the theme more comfortably and clearly. And how important is this last point – clarity!. [...] A theme is sufficiently long whenever it expresses a clear thought.<sup>48</sup>

Undeniably, the themes under scrutiny show ‘a clear thought’, a distinct idea, which can be easily recognised, understood and remembered. They are lively, rhythmically vital, written mainly in the manner of *soggetto*, and the compass of the melody usually does not exceed an octave. Their tunefulness and almost dance-like character are reminiscent of the *themas* of seventeenth-century contrapuntal sections of English fantasias and Henry Purcell’s trio sonatas, but their brevity derives rather from Corelli’s practice. As in Corelli’s Op. 5, almost all of them are introduced without the accompaniment. A few examples of these subjects are shown below.

**Ex. 4.12.** The themes opening the second movements in the sonatas of:

Croft, Quarta



Quinta



Sesta



<sup>48</sup> Quoted in Alfred Mann, *The Study of Fugue* (London: Faber and Faber, 1958), p. 162. Marpurg (1718-95) was a German theorist and composer who wrote, among other works, the first serious treatise on fugue-writing: *Abhandlungen von der Fuge* (Berlin, 1753-4).

## Festing, Op. 1, No. 2



## Op. 4, No. 1



## Op. 7, No. 4



## Op. 8, No. 6



## Gibbs, No. 2



## No. 6



In these movements the predominant developmental process is motivic play, i.e. the elaboration of a single motif and its continuous expansion. The first entry of the subject starts either on the tonic or dominant, after which, almost immediately, the answer follows at the interval of an octave, fourth, or fifth above or below the first note of the subject.<sup>49</sup> Gibbs, for example, employs only the tonic-dominant alternation, which, according to Pepusch, is more challenging than ‘when the *Answer* is in the *Unison*, or in the *Octave* above or below, we then may go into the *other Hexachord*; for which Reason these *last Fugues* are much easier to make than the *others*’.<sup>50</sup>

A 3 contrapuntal movements predominate (14) and the two voices are always entrusted to the violin. With the exception of Gibbs’s Fuga and McLean’s No. 2, the extended contrapuntal passages alternate with solo figurations. Episodes consist of elaborations of new motifs and some material (often just a rhythmic or melodic cell) taken either from the subject or from one of the accompanying counterpoints, giving unity

<sup>49</sup> According to rules for composing imitative counterpoint given by Henry Purcell in ‘The Art of Descant’ of *An Introduction to the Skill of Musick* (London: John Playford, 1694), p. 156, ‘the other [part] repeats the same [notes] in the Unison, or such like in the Octave, a Fourth or Fifth above or below the Leading Part’.

<sup>50</sup> Pepusch, *A Treatise on Harmony*, pp. 82-3.

to the movement as a whole. In the passages of violin figurations the bass usually brings back the subject or its head-motif.<sup>51</sup> Like Corelli, Croft, Festing, Gibbs and McLean favour subject-dominated rather than episodic designs. In other words, even though some of the episodes are extensive, the principle of thematic restatement rather than episodic expansion remains constant. The subject in full or abbreviated form (usually in the middle section) is the version most often used throughout these movements.<sup>52</sup> ‘Industrious treatment’ of the subject was not the main concern of these composers, perhaps because:

Many industrious treatments of fuges, as reverting, retorting, &c [are] without any real vertue in the musick, but rather to dull it; for what signifyes tricks [as] against sound and free harmony? For that is to flow, and be full, and will not be tyed up to shapes and formallitys. [...] care must be taken that nothing insignificant cramps, stiffens, or dulls the air, for that is the *unum necessarium* to musick.<sup>53</sup>

Veracini appears to have held the same opinion for he argues that composers should not ‘lop [the subject] in half or cut them into shreds, or even change them from what they originally were as regards note-values’.<sup>54</sup> Apparently, Veracini’s criticism was directed at Geminiani’s habit of cutting the subjects into shreds.

In the middle section the pace of harmonic and textural change, activity in melodic span, and rhythmic variety increases. The subject modulates mainly to closely related keys such as the dominant, subdominant, parallel or relative. Harmonic intensification is particularly pronounced in Festing’s and Gibbs’s movements. For example, Gibbs’s F-major Allegro of No. 6 involves a chain of constant brief modulations, with the subject being quoted in the following keys: F-C-F-C-d-g-c-Bb-g-c-F-Bb-Eb-c-d-F. However, the recurrence of the home key (F) and its dominant status in the movement outlines harmonic stability, or in North’s words, ‘the air of the key is

<sup>51</sup> See Festing Op. 1, Nos. 1/ii (bb. 12-20), 2/ii (bb. 28-35), 3/ii (bb. 14-25), Op. 7, No. 4 (bb. 14-21); Gibbs Nos. 5/ii (bb. 23-30), 6/ii (bb. 19-32).

<sup>52</sup> The subject in inversion appears in Gibbs’s No. 2/ii (bb. 17-18); in augmentation in McLean’s No. 1 (bb. 43-4).

<sup>53</sup> Wilson, p. 139. North also notes that for a melody ‘set backward, is not more the same, then any other; and nothing but the measure is left; which is no recovery of the point’.

<sup>54</sup> Quoted in Careri, *Francesco Geminiani (1687-1762)*, p. 79.

preserved'.<sup>55</sup> Unlike in Corelli's sonatas, the subject is usually reinstated in its entirety in the final section, sometimes in stretto.<sup>56</sup> In Croft's movements the last episode is the most elaborate, providing a cadenza-like conclusion to the movement.

The bass lines are often very active, continually exchanging motifs and subjects with the violin, and exploiting sequences of rapid scale runs and wide intervallic jumps.<sup>57</sup> In McLean's No. 1/ii and Gibbs's No. 2/ii, the bass's *ambitus* even exceeds two octaves. Croft's and Gibbs's bass parts are the most complex, incorporating frequent running quavers or semiquavers. It is hardly surprising that these two organists and composers of organ voluntaries chose to model their continuo parts on the style of English organ voluntaries (with their typical elaborate left-hand passages) rather than that of Italian sonatas (with their more subservient bass lines). Gibbs's No. 6/ii is the only contrapuntal movement of our sample in which the Alberti bass is employed (bb. 41-9), providing a very different type of idiomatic accompaniment for the successive entries of the subject in the violin.

### Binary form

In this thesis binary form is understood as a musical structure, which begins and ends in the tonic and comprises two complementary sections, usually delineated by a repeat sign. The first section can be either harmonically complete (sectional binary form) or incomplete (not ending on the tonic), demanding continuation (continuous binary form).<sup>58</sup>

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<sup>55</sup> Wilson, p. 180. North warned composers that 'the great danger in conducting of fuges, is the going too farr for variety, and so [...] the ayre of the genuine key is lost, which is unwholesome for the musick; and in that respect Corelli's fuges are admirable, for tho' driven thro' variety enough, yet the air of the key is preserved'.

<sup>56</sup> Even though Corelli's subjects are short, they are restated throughout movements in an abbreviated form. Stretto appears in the final section of: Festing Op. 1, Nos. 2/ii, 4/ii, 5/ii; McLean Nos. 2/ii, 6/iii; and Gibbs Nos. 2/ii, 5/ii, 8/iii.

<sup>57</sup> See, for example, Festing Op. 1, Nos. 1/ii (bb. 20-4), 2/ii (bb. 18-31), 3/ii (bb. 11-13, 26-32), 4/ii (bb. 29-38).

<sup>58</sup> See William Dean Sutcliffe, 'Binary Form – I. Definition', *Grove7*, III, p. 576. The terms such as section, part and reprise are used interchangeably in this thesis.

In the sonatas analysed binary form is used in as many as 243 movements (56% of all the movements).<sup>59</sup> It predominates in the sets of Eccles, Festing (Opp. 1, 4, 7), Holcombe, Gunn and Gibbs, and it occurs in every movement of Oswald's *Solos* (see Appendix C). In Valentine's Op. 13, on the other hand, there is a pattern of using binary structure solely in the last movement of each sonata, demonstrating a large-scale unification by similarity in the compositional process.

At least two keys, and normally three, form the harmonic framework of these 243 binary-form movements. In the majority (203), the dominant key (sometimes merely a cadence on the dominant) is reached at the end of the first section (I(i)→V(v):||); in one occurrence it is the subdominant (Festing Op. 7, No. 4/i), and in 28 minor-key movements it is the relative major (i→III:||),<sup>60</sup> from which point the second section works back to the tonic, through closely related keys. None of the first sections end in the relative minor. Understandably, the I-V modulation is favoured as it gives the strongest harmonic impetus, force and tension. The beginning of the second part usually prolongs the key reached at the end of the first part. Then, a modulation to another related key follows, either immediately or somewhere towards the middle of the second section. The key most commonly reached at this point is the dominant of the dominant or the relative minor (the submediant); but after a central modulation to the relative major, it is the parallel major of the principal key. There are several movements where, after the A section ends in the dominant, the second part begins in the tonic, or the mediant, or submediant; or after the relative major the second part opens with the tonic or dominant (III:||: i, or V). Only in Festing's Op. 8, No. 1/iii is the relative major (Bb major) succeeded by the subdominant (III:||: iv) of the original key.

In eleven movements the first sections conclude on the tonic chord in the home key (sectional binary), seven of which can be found in Oswald's *Solos* (Nos. 1/iii, 2/ii,

<sup>59</sup> The sections of ternary-form movements which are built on a binary scheme are not included here.

<sup>60</sup> Interestingly, Corelli used this modulation in only one binary movement in the minor mode, Op. 4, No. 5/iii.

3/i, iii, 4/iii, iv, 5/iii), three in Eccles's set (Nos. 2/i, 4/iv, 5/iv) and one in Gibbs's sonatas (No. 8/iv). Significantly, of these eleven movements, nine have associations with the idea of pastoralism: Eccles's 'Musette ou Pastorale' (No. 4), Gibbs's Corno (No. 8) imitating two hunting horns, and Oswald's *Pastoral Solos*. Hence, they are constructed as sectional binary movements which, along with sectional ternary, are the most common forms in folk songs.<sup>61</sup>

There are two types of binary movement: symmetrical and asymmetrical, the latter being favoured in the sonatas examined (208 examples). In 202 movements the second section is extended, whereas in six examples the first part is longer.<sup>62</sup> Of these six only the A part of Gunn's No. 2/ii and Gibbs's No.7/i modulates (to the dominant) and the beginning of the second part prolongs this modulation. The asymmetrical binary design with a longer first section appears very sporadically in contemporary sonatas or suites. For example, it was never used by J. S. Bach in his suites, and it occurs only once in each of Geminiani's Opp. 1 and 4. This structure can be found more often in Corelli's sonatas, particularly in his Op. 2 (five movements) or in Domenico Scarlatti's keyboard sonatas. Scarlatti's *Essercizi* (London, 1738), which were very popular in Britain, include as many as six such movements.

In the majority of the 208 asymmetrical movements the proportion in terms of the number of bars in each section can be expressed as a ratio of 1:1.5 to 1:2. The intensification of arguments, modulatory passages, expansion of old material and interpolation of new material make the second section longer than the first in these movements. The A-major Allegro (9:∥:40) in Festing's Op. 1, No. 3 and the Eb-major Corno (13:∥:51) in Gibbs's No. 6 are the only movements of this group in which the second part is as much as three times longer than the first. In both cases the second section passes through two main tonal areas (the dominant and the relative minor of the

<sup>61</sup> Sectional binary movements can also be found in other contemporary sonatas, particularly in those by Corelli (Op. 2, Nos. 3/ii, iv, 5/ii, iv, 7/ii, iii, iv, 10/ii, iv, 11/ii, iii, Op. 3, Nos. 1/iii, 6/i).

<sup>62</sup> Valentine Op. 12, No. 11/iv, Holcombe Nos. 1/ii, 5/i; Gunn Nos. 2/ii, 3/ii; Gibbs No. 7/i.

home key in Festing, or in reverse order in Gibbs) and incorporates a recapitulation of the material from the A section (rounded binary).

Only thirty-five movements are symmetrical. They are based on the Aria (divided 8: ||:8), or dances, and most do not exceed 16 bars. In these short movements the first part ends on the dominant or relative major rather than modulating to these keys and the second part includes very brief passing modulations.<sup>63</sup>

A strong sense of balance and proportion is very prominent in all of the 243 binary movements, even though the majority of them are asymmetrical. This is especially apparent in movements based on dances for reasons stemming from the nature of dance itself. An impression of coherence is achieved by some short repetition such as an elaboration of one or two opening motifs, by the similarity between the last bars of the first and second part (end-rhyme), or by the movement's often symmetrical key scheme – the first section moving from the tonic to the dominant (or the relative key), and the second part returning to the tonic. The three different binary formal designs – simple, balanced and rounded – are all determined by the return or 'non return' of the material from the first section in the tonic key at the end of the second section.

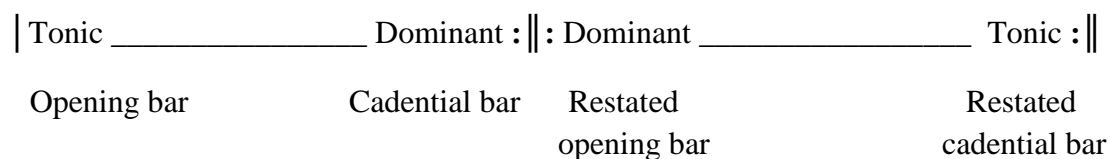
Simple binary form is the most common type employed in these sonatas (145). The thematic recollections from the A section are treated here with more freedom than in the two other types. In many of these simple binary movements the second part begins with a transposed restatement of an initial motto (sporadically in inversion).<sup>64</sup> This procedure is especially favoured by Holcombe, who uses it in almost every binary movement; and also by Eccles, Humphries, McLean, Viner, and Gunn. Only Croft never starts the second section with the parallel incipit. The two sections often end with a matching cadential bar, and references to the material of the A part sometimes appear midway through the second part, but unsystematically. Motifs are quoted either briefly or

<sup>63</sup> Except movements comprising more than 16 bars: Croft Sonata Quinta/iv; Valentine Op. 12. No. 3/ii; Festing Op. 1, Nos. 9/iv, 11/i; Holcombe Nos. 3/ii, iv, 5/ii, 6/ii; Gunn Nos. 1/iv, 6/iii; Gibbs Nos. 5/iv, 6/i, 8/ii; Oswald No. 6/iv.

<sup>64</sup> A motto in inversion appears, for example, in: Holcombe No. 2/i; Festing Op. 4, No. 3/v, Op. 7, No. 2/ii.

more extensively, and from one to several times. Apart from usual quotations, the thematic material from the first part can also be varied by means of sequences, shifts, motivic development, or other harmonic elaborations. Thus, the second part is indicated here as A<sup>1</sup> rather than B.

The C-minor Adagio (8: ||:11) of Holcombe's No. 1 illustrates a typical example of a simple binary movement divided into two sections AA<sup>1</sup> (Appendix A, Ex. 5). The A section modulates from the tonic to the dominant key (G minor) in order to set up a contrast that needs to be resolved toward the end of the movement. After the repeat sign, the opening bar is quoted in the dominant, followed by new material and some motifs taken from the first reprise (bb. 13-14). The tonic returns in bar 14 and the movement ends with a restated cadential bar from the A part. This scheme can be represented thus:



There are also movements with restated opening motifs but without parallel cadences at the end of each section, or with the pattern reversed. The restatement of the incipit after a double bar-line occurs very rarely in Corelli's sonatas. This practice became more popular in the eighteenth century, for instance, in the sonatas of Vivaldi (Op. 2), Valentini (Op. 8), Albinoni (Op. 6), Bonporti (Op. 10), Veracini (1716), Somis (Op. 1), Carbonelli (1729), Tartini (Opp. 1, 2), Locatelli (Opp. 2, 6), and Handel. Geminiani, on the other hand, used it only in a few movements of his Opp. 1 and 4.

There are also simple binary movements in which the second section relates less precisely to the A part than in the above example. In other words, the second part does not recall directly any bar or phrase from the A section. However, both parts are still loosely thematically related and mutually dependent. Thus, they are also symbolised in the present study as AA<sup>1</sup>. The last movement of Croft's Sonata Sesta (13: ||:15) is a case



in point (Appendix A, Ex. 3). Even though the second section does not include exact bar recurrences from the first section, there is continuity in its material, character, mood and style. The thematic unity here emerges not from sameness but from consistency of rhythmic and melodic vocabulary, comprising consistent range and intervallic groups combined into familiar patterns such as stepwise motion, with a few skips and climactic leaps of an octave. The unity of melodic *tessitura* leaves an impression of balanced melodic action, and rhythmic correspondences between the two sections are also strongly apparent. This binary type is explored rarely in the sonatas examined. Up to 1700 one can find many such binary movements without any restatement at all, where neither the incipit returns after the double bar-line nor the ‘parallel-cadence’ (as in Corelli’s Op. 5, No. 4/v).

In a balanced binary design the final phrase (or strain) of the first section reappears in the tonic as the close of section two. Although end-rhymes (cadential bars) occur in many simple binary movements, they are not enough to create a proper balanced form. An *exempla classica* of this structure is the Corrente of Valentine’s Op. 12, No. 5 (Appendix A, Ex. 6). The two sections are equal in length (31:||:31), creating a temporal balance; and the entire final twelve-bar strain of the first half in the dominant is quoted in the tonic at the end of the second half. This design, although with a different number of bars in the final strain (between 4 and 12), is employed in fourteen movements.<sup>65</sup> Some of these also feature the restatement of the incipit.

Nine movements by Eccles are ‘balanced’ at the beginning instead of the end of the second part.<sup>66</sup> In all of them the first section, ranging from 8 to 32 bars, is clearly divided into two strains, the first of which appears in a transposition to the dominant (7) or the relative major key (2) at the start of the second section. For example, the structure

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<sup>65</sup> Croft Sonata Quinta/iv; Viner No. 3/iv; Eccles No. 4/i; Valentine Op. 12, No. 5/ii; McLean No. 5/iv; Holcombe Nos. 2/iv, 4/iv, 5/iv, 6/iv; Festing Op. 7, No. 5/iv; Gibbs Nos. 4/ii, 5/iv; Oswald Nos. 1/iv, 2/iv.

<sup>66</sup> Nos. 1/iv, 3/ii, iii, 7/iv, 8/i, v, 9/i, 10/ii, v.

of the longest movement (No. 10/v) of these nine examples is as follows:

$$\begin{array}{c} \text{A} \qquad \qquad \text{A}^1 \\ a^1 + a^2 (16+16) :||: a^1 + b (16+25) \end{array}$$

The  $a^1$  is repeated in the dominant key. According to the definition in the *Grove*<sup>7</sup>, a proper balanced binary form is ‘balanced’ at the end of the second section. However, because in these examples the first strain is restated in full immediately after a repeat sign, they have been classified here as a separate group – ‘binary with balanced beginnings’.

A rounded binary design, in which the initial material from section A returns in the tonic towards the end of the second section, has been employed by almost all of the selected composers (except Croft). In this design the return of the opening material is of three types, depending on its extent. In the first type it returns in abridged form with additional closing material – new or derived from the first section (usually from the second strain), which further confirms the home key before the final cadence.<sup>67</sup> The Bb-major Allegro in Festing’s Op. 4, No. 6 (15: || :26) illustrates this type (Appendix A, Ex. 7). Its first section can be divided into two strains. The first one establishes the tonic and the characteristic thematic material, ending on the dominant (I-IV-V) at the beginning of bar 7. The second strain is a rather *Fortspinnungs*-unit, including transition and cadential closing group, which modulates (bb. 12-15) to the dominant key (F major). Its second section opens with an imitation of the first two bars of the movement in the dominant key. Then, in bars 23-5 the beginning of the second strain of the A section (bb. 7-9) is quoted in the mediant of the home key (D minor) and after a four-bar sequence, another two bars from the second strain (bb. 13-14) are recalled in D minor. The ending of bar 14 is slightly changed here; instead of semiquavers the violin has a crotchet rest, which prepares a listener for a return of the two-bar incipit in the tonic (bb. 32-3). Such

<sup>67</sup> Viner Nos. 1/iv, 2/iv, 4/i, 5/iv; Eccles Nos. 3/i, 7/ii; Humphries Nos. 1/iv, 3/ii, 6/iv; Valentine Op. 12, Nos. 2/iv, 5/iv, Op. 13, Nos. 3/iii, 4/iii; Festing Op. 1, Nos. 2/iv, 3/i, iv, 5/iv, 7/iv, v, 8/ii, 9/iv, 10/i, iv, 11/ii, iv, 12/ii, Op. 4, Nos. 2/v, 3/ii, iv, 4/ii, 5/iv, 7/i, 8/iii, iv, Op. 7, Nos. 2/ii, 3/ii, 5/ii, 6/ii, iii, Op. 8, Nos. 1/iii, 2/ii, 3/ii, 5/ii, iii, 6/iv, v; McLean Nos. 2/iv, 7/iii; Holcombe No. 5/ii; Gunn Nos. 1/ii, iii, 2/ii, 3/ii, 4/iii, v, 5/i, ii, 6/iii, iv; Gibbs Nos. 1/ii, 3/ii, iv, 4/i, 6/iv, 7/ii, 8/ii; Oswald Nos. 2/i, 6/i.

a break (caesura) or change of texture before a recapitulation has a very moving effect, and is also used in other rounded binary movements. Five bars of semiquaver passagework continue, after which bars 10-11 reappear at bars 39-40 in the tonic. The next bar (b. 41) closes the Allegro with a perfect cadence I-IV-V-I. The structure is as follows:

A <sup>1</sup> bars:	16 17 23-25 30 31 32 33 39 40
A bars:	1 2 7-9 13 14 1 2 10 11
keys:	I→V:   : V→iii→I:

The ‘motto theme’, repeated in the dominant after the double bar-line and then again in the tonic, acts almost like a refrain in this binary design, an influence of the modulatory rondo (a similar example can be found in Corelli’s Gavotta of Op. 2, No. 8, Geminiani’s Op. 4, No. 1/i, or Albinoni’s sonatas). This partial restatement of the opening material in the tonic near the end of the movement can also be seen as a precursor of sonata form. However, these rounded-binary movements are not built on two polarised, independent themes. Although the first sections are usually subdivided into two tonal areas (sometimes separated from each other by means of modulatory transitions), their formal layout is not governed by the principle of contrast.

In the second type, exemplified by Festing’s Aria of Op. 7, No. 2, the movement closes with a repeated complete first phrase of the A section (Appendix A, Ex. 9). The phrases here are short and very regular, constructed thus: a<sup>1</sup>+a<sup>2</sup> (4+4) : ||: b+a<sup>1</sup> (4+4), and harmonically I→V: ||: i→I.

In the third type, on the other hand, the whole A section is brought back in a slightly modified version at the end of the movement, approximating to ternary form ABA<sup>1</sup>.<sup>68</sup> Apart from the number of sections marked by the repeat sign, the difference between this kind of rounded binary and ternary form appears in the middle section. For example, in Oswald’s C-major Allegro of No. 2 the first section (6+6) concludes on the

<sup>68</sup> Gibbs Nos. 1/iv, 8/iv; Festing Op. 8, No. 1/iv; Oswald No. 2/ii; and McLean No. 7/ii (two bars from the A section are not repeated).

tonic, after which the second section (4+6+6+6) begins with the imitation of the movement's opening bar in the tonic (Appendix A, Ex. 8). Then, at bars 17-20 the first four bars of the A part reappear, but with a different bass line and in the dominant key, leading to the return of the tonic and the A section in full (bb. 23-34) with slight adaptations of the continuo's melodic line and harmony. One might argue that this is in fact ternary form: A (12):||: B (10) A<sup>1</sup> (12):||. However, because the ten bars after the repeat sign are not distinctive or contrasting thematically and in character with the A part and the melodic continuity between the first and second parts is very strong, this movement's form is considered here as a sectional rounded binary form (also termed hybrid binary-ternary). In the other four movements the middle part is also a prolongation and intensification of the opening section, and the dominant key which ends the first section (except in Gibbs's No. 8/iv) heightens this continuation.

The formal paradigm of all the binary structures described above can be summarised as follows:

Simple binary (145):

$$A : || : A^1$$

Balanced binary (14):

$$A : || : A^1 \\ a^1 \rightarrow a^2 \quad b \rightarrow a^2$$

Binary with balanced beginnings (9):

$$A : || : A^1 \\ a^1 \rightarrow a^2 \quad a^1 \rightarrow b$$

Rounded binary (75):

$$A : || : A^1 \\ a^1 \rightarrow a^2 \quad b \rightarrow a^1, \text{ or extended, or} \\ \quad \quad \quad a^1+a^2$$

The texture of the majority of these binary movements is homophonic, but imitation is also found. Tempos vary widely from *largo* to *presto*, and lengths from 8 to as many as 123 bars (Valentine Op. 12, No. 12). In many simple binary movements motivic play grouping in short phrases is the predominant compositional process. Phrase

grouping as an almost exclusive process is confined largely to short movements, balanced and rounded binary movements. Phrases are clearly distinguishable but usually irregular.<sup>69</sup> The character and mood of these movements are very diverse. In general, they can be divided into such types as slow lyrical movements, dazzling *moto perpetuo* movements, and dance or dance-like movements (discussed below).

### Ternary form and rondo

Compared with binary form, a ternary scheme appears rarely in the sonatas analysed. Only nineteen movements (in eight sets) are based on this design which, as the name indicates, is structured in three parts: statement, digression and restatement. The standard and simplest ternary design, ABA, is employed in as many as fourteen movements,<sup>70</sup> and the third section is usually not written out but is indicated by the expression 'da capo' or the *dal segno* sign at the end of the B section. Although the A sections look identical, according to early eighteenth-century common practice, the performer was expected to add some embellishments to the returning A section. In the other five ternary-form movements the returning A section is modified (in four cases it is a longer and more elaborated version of the first part), and is thus marked A<sup>1</sup>.<sup>71</sup>

The first section concludes on the tonic in these movements and can therefore stand by itself. The middle section, on the other hand, is in most cases (12) harmonically open, ending on the dominant, the relative minor, or the mediant.<sup>72</sup> In order to bring about a continuity of movement between sections (especially between the first two), Holcombe, Gunn, Gibbs and Festing sometimes employ in the bass a linking passage

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<sup>69</sup> Regular phrases can be found in short movements such as: McLean Nos. 7/iv, 8/iii; Oswald Nos. 3/i, iv, 4/i, iii, iv, 5/iii; Gunn Nos. 1/iii, 3/iv, 6/v; Gibbs No. 1/iv; Festing Op. 4, Nos. 1/iii, 3/v, 4/iii, Op. 7, Nos. 2/iii, 4/v.

<sup>70</sup> Eccles Nos. 2/iv, 6/iii, 8/iii, 10/iv; Humphries Nos. 3/iv, 6/ii; Festing Op. 4, Nos. 1/iii, 5/v, 7/iii, Op. 7, No. 1/iii; Gunn Nos. 3/iv, 6/v; Gibbs Nos. 2/iv, 4/iii.

<sup>71</sup> Festing Op. 4, No. 6/iv, Op. 8, No. 5/iv; Holcombe No. 1/iv; Gunn Nos. 2/iii, 5/iv.

<sup>72</sup> On the dominant ends: Eccles Nos. 6/iii, 8/iii, 10/iv; Holcombe No. 1/iv; Gunn Nos. 3/iv, 6/iv; on the relative minor: Eccles No. 2/iv; Festing Op. 4, No. 1/iii; Gibbs No. 4/iii; on the mediant: Humphries Nos. 3/iv, 6/ii; Gibbs No. 2/iv. The middle section closes on the tonic in seven movements: Festing Op. 4, Nos. 5/v, 6/iv, 7/iii, Op. 7, No. 1/iii, Op. 8, No. 5/iv; Gunn Nos. 2/iii, 5/iv.

containing three or four notes that lead to the root of the first chord of the following part. Each section is usually cast in binary form.

**Ex. 4.13.** Gunn, Solo No. 3/iv, Minuett, bars 15-17.



Contrast between the A and B sections is emphasised in different ways and intensity. In Eccles's Nos. 8 (12: || 12: || da capo) and 10 (26: || :24: || da capo) almost the entire middle section is a repetition of the A part (without the few first bars), transposed into the dominant key. Consequently the two parts are very similar thematically and in character. One might argue, therefore, that this little contrast of key and colour between the two sections is insufficient for these movements to fit into a stereotyped ABA pattern, but it is enough to fall neatly into a sectional rounded binary pattern (AA<sup>1</sup>). Both arguments, either in favour or against ABA form, seem plausible, demonstrating that the line of demarcation between these two forms is not always clear. However, what is noteworthy is that, compared to the rounded binary movements discussed above, Eccles's design, in which the middle section does not intensify or elaborate further the first section's musical discourse, is more static and sectional.

In the rest of the ternary movements the B parts are more distinct, particularly in Festing's movements, where the digressions are made up of completely new thematic material, rhythm and texture. Listeners are immediately struck by this significant change of character. In Op. 4, No. 6/iv the melodic lines of the A parts are playful, moving mostly in quavers embellished with many trills and appoggiaturas, whereas the middle part exhibits a continuous movement of semiquaver passages of broken chords with a simple continuo accompaniment, giving a feeling of energy and vitality. The middle sections of Festing's Op. 4, Nos. 5/v, 7/iii and Op. 7, No. 1/iii additionally incorporate

a change of metre, tempo, and mode (see p. 118). They are of a contemplative, lyrical mood, producing the effect of gentle consolation in comparison with the pressing-forward of the A parts. In the Andante Amoroſo of Op. 8, No. 5 a change of character – to ‘Piu Lento è Dolce’ – is heightened not only by a shift of mode from D major to D minor, but also by the basso continuo’s lighter texture, and the violin’s double-stops and longer note values, altered from quavers to crotchets. Moreover, the general contour of the phrase itself is different in both sections. In the A sections the phrases’ melodic shapes (or tension curves) predominantly fall ( \ ), whereas in the middle part they rise and fall ( / \ ),

Ex. 4.14.

Ex. 4.14. Festing Op. 8, No. 5/iv, Andante Amoroſo, bars 15-20, and Piu Lento bars 9-12.



Of the nineteen ternary movements, four have mixed or hybrid ternary-rondo form.<sup>73</sup> Eccles’s two movements are actually labelled Rondeau (in Bb major, and E major) and follow a typical early eighteenth-century two-couplet French rondeau, standardised by Couperin and Rameau.<sup>74</sup> The A parts, treated as the refrain, are typically 8- or 16-bars long and the episodes (or couplets) have the same length:

	A :  :	B	:	A (marked da capo)
	R :  :	E1	R	E2 :   R
keys:	I :  :	V	I	vi :   I
bars No. 2	8 :  :	8	8	:   8
No. 6	16 :  :	16	17	:   16

<sup>73</sup> Eccles Nos. 2/iv, 6/iii; Festing Op. 4, No. 1/iii; Gibbs No. 2/iv.

<sup>74</sup> See Malcolm S. Cole, ‘Rondo’, *Grove7*, XXI, pp. 649-56.

In both 'Rondeaux' the first episode, opening the B part, is an exact repetition of the A part, but transposed to the dominant. A return of the refrain in the tonic follows, marked by a *dal segno* sign. The second episode, ending the middle section, is an elaboration and extension of the A part's first two bars in the relative minor. This key scheme for two episodes (dominant, relative minor) was most commonly used in contemporary French major-key rondeaux.<sup>75</sup> Except for contrast of key, the A and B parts do not differ in character from each other.

The Largo of Festing's Op. 4, No. 1 and the Minuet of Gibbs's No. 2, both in A major, are also inspired by two-couplet French rondeaux but are more developed and varied than those of Eccles. Gibbs's Minuet comprises three sections (20: || 59 || 20), with a design R: || E1 R E2 || R (da capo). The key scheme is simple, E1 being in the dominant key, R in the tonic and E2 in the relative minor. Festing's Largo has the same design, but a slightly different key structure, with E1 being in the parallel minor. Although the two episodes in both movements are distinct melodically, they are influenced by binary form, incorporating genuine development and creating a more highly unified structure than a typical rondo. It is possible that Festing's and Gibbs's choice of this form was influenced by Geminiani, who after his visit to Paris (1733) employed the *rondeau* more frequently in his works; Geminiani's Sonatas Op. 4 incorporate as many as seven rondo movements.

Besides these four ternary-rondo movements, there are also three rondos written without double bar-lines (Eccles No. 8/iv, Festing Op. 8, Nos. 2/iv and 3/iv). Festing's rondos are more complex and elaborate than that of Eccles (4r-4e-4r-8e-4r-8e-4r), which does not even feature a change of tonality. They consist of three refrains (the last one is repeated) and two episodes, all divided into regular, four-bar phrases:

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<sup>75</sup> Ibid., p. 650. In minor keys, the first couplet was usually in the relative major and the second couplet in the dominant minor.



	R	E1	R	E2	R	R (marked dal segno)
No. 2	16	16	8	12	8	16
Keys	A	E/c <sup>#</sup>	A	a	A	A
No. 3	16	16	8	16	16	16
Keys	D/d	D/f <sup>#</sup>	D	A/D	d/D	D/d

In the refrain of rondo No. 2 the first eight bars are repeated in the same (A major) key, while in No. 3 they are repeated in the parallel minor key. Both rondos show greater juxtaposition of contrasting blocks than the ternary-rondo movements discussed above. In the first episodes the rhythm and melody in the violin part intensify, while the activity in the bass part is reduced. The second episodes are written entirely in double-stopping.

### Variations

The musical term ‘variation’ may refer to technique, whether improvised or composed, or to form. Variation is one of the most basic and essential compositional techniques, used in different genres and forms. Each of the movements discussed above is based on the idea of *variatio*, *mutatio* and elaboration. However, here only movements in variation form are described, i.e. those which are founded on repetition. These are of two types: ground- or ostinato-bass variations, and theme-and-variation structures. The former is built upon a repetitive bass, and the latter is a chain of varied repetitions of an entire theme.

The ostinato variation type appears only in Croft’s Sonata Quarta/iii (Largo). The movement is built on a chaconne bass (the descending tetrachord), which was very popular – both diatonic and chromatic forms – in the Baroque period. It appears, for example, in Corelli’s Op. 1, No. 12/ii, Op. 2, No. 12/i, Purcell’s Sonata No. 6 (1697), Handel’s ‘chaconne’ in *Almira*, and Vivaldi’s Concerto Op. 4, No. 12/ii (RV 298). Croft’s Largo contains fourteen repetitions of a three-bar ground chaconne. The variations in the violin part show a very small variety of ideas. They all basically repeat a few descending

minims and crotchets, sometimes embellished with an intervallic jump. Some of the variations are even repeated (bb. 4-7, 10-13, 35-9, 41-5), or the violin plays the chaconne while the bass harmonises it (bb. 22-5, 8th variation). In short, Croft's variations lack rhythmic and melodic energy, or any real sense of dynamism.

Of the 109 sonatas, nineteen include a movement, usually the last in a cycle,<sup>76</sup> based on a theme-and-variation structure (Table 4.3). Three of these pieces were published before 1730, five in the 1730s and eleven in the 1740s. As many as five of Gibbs's *Eight Solos* (1746) and four of Festing's *Six Solos*, Op. 7 (1747) contain variations. This gradual increase of variation movements in British violin Solos reflects the hybridisation of the 'abstract' sonata and suite (or sonata *da camera*).

**Table 4.3.** The number of variations in the selected British violin sonatas.

Number of Variations	Number of Sonatas	Composers and Sonatas
1	2	Gibbs 4/iii; Festing Op. 7/3/v
2	6	Eccles 6/ii, 9/iii; Humphries 4/iii; Festing Op. 4/3/v; Gibbs 3/iv, 7/iii
3	3	McLean 7/iv; Gunn 1/iii; Festing Op. 7/4/v
4	4	Festing Op. 1/12/iv, Op. 7/ 6/iv, Op. 8/4/iii; McLean 8/iii
5	2	Gibbs 1/iv, 3/i
6	2	Festing Op. 1/9/i, Op. 7/2/iii

In the suite some of the dances were extended by their embroidered versions, called *doubles* or *couplets* (as in works by Biber, Matteis, Lonati, Couperin, or J. S. Bach).

It is also possible that our selected British composers were inspired by two particular sets of sonatas (entitled *da camera*) by Carbonelli (1729), and Locatelli, Op. 6 (1737).

Carbonelli's Sonatas VI and XII conclude with binary Arias, which become the theme for four and six variations respectively. According to the composer's instruction,

<sup>76</sup> The exceptions are: Eccles No. 6/ii; Festing Op. 1, No. 9/i; Gunn No. 1/iii; Gibbs Nos. 3/i, 4/iii.

variations can be performed at the violinist's discretion ('Le seguenti Variazioni se piace'). In Locatelli's Op. 6 all but one sonatas culminate with a short Aria, Minuetto or Cantabile (all in da capo form), followed by from two to eight variations. In all these variations the bass is constant, while the violin part undergoes melodic elaboration or, in Locatelli's case, develops into pyrotechnics which anticipate Paganini's brilliant variations. Although many contemporary violin sonatas do not incorporate such theme-and-variation movements, it is most likely that sets of improvised melodic variations were added to short movements.<sup>77</sup> To quote Marc Pincherle:

[Corelli's] Gavottes of eight measures in all have something stunted about them which leads us to believe that they were repeated with variations, like those bravura arias which singers in the theatre encored ten or fifteen times, improvising new *fiorature* at each repeat.<sup>78</sup>

It should be remembered that in the first half of the eighteenth century variation was considered mainly as performance practice, as a form of improvised diminutions and embellishments.<sup>79</sup> These sonatas with written-out variations offer a substitute for such extempore variations.

As Table 4.3 illustrates, six of the eleven composers under scrutiny incorporated a variation movement in some of their sonata designs. The number of variations ranges between one and six, with two being the most frequent.<sup>80</sup> The tempos of these variation movements vary from *largo* to *vivace*, though faster tempos predominate. Some of the variations' themes are indicated by titles such as: Aria (7), Minuet (2) and Gavotte (2).

With the exception of Eccles's No. 9 (88 bars), the themes are short, usually comprising

<sup>77</sup> For example, Geminiani's Opp. 1 and 4 do not contain such movements; Corelli employed variations very rarely and only on ground bass in his sonatas *da camera*: Op. 1, No. 12, Op. 2, No. 12, Op. 3, No. 12. In Op. 5, apart from 'La Folia', the Vivace of No. 5 is based on variation technique, consisting of three variations in which the bass and the melody are varied.

<sup>78</sup> Quoted in Robert E. Seletsky, '18th-Century Variations for Corelli's Sonatas, Op. 5', *EM* 24/1 (1996), pp. 119-30 (p. 119). Seletsky in his article analyses all known variations for Corelli's short dance movements written by other violinist-composers; see also Mattheson, *Der vollkommene Capellmeister*, p. 461, where he complains about the practice of adding improvised variations to sarabandes.

<sup>79</sup> See Quantz, *On Playing the Flute*, ch. 13, §2, p. 137, and ch. 14, §2, p. 162.

<sup>80</sup> In Festing's Op. 1, No. 9/i, and Op. 8, No. 4/iii, and Gibbs's No. 3/i the variations are not numbered, or separated by a double bar-line, or labelled variations. However, they are classified here as a theme-and-variation structure rather than a variation on a ground-bass because each variation is an elaboration of the same initial melodic material.

16 bars (seven examples).<sup>81</sup> Their melodies are simple, lively, memorable and dance-like, with a regular phrase structure and symmetrical design, and usually accompanied by a walking bass. Fifteen themes have a binary design, twelve of which are simple binary and three rounded binary, and in all of them the first section ends on the dominant. Only in Gibbs's No. 4 and Eccles's No. 9 is the theme a compound (ABA) ternary design; and in Eccles's No. 6/ii and Festing's Op. 1, No. 9/i it is written in one continuous section. In sum, all these thematic characteristics are shared with most other variation themes found in contemporary suites.

Two themes employ the chaconne-idiom for their bass lines: Eccles's 'La Favorite Gavotte' of No. 9 and Festing's Op. 1, No. 9/i. By contrast with Croft and Festing, Eccles's chaconne-bass undergoes some transformations (bb. 29-52, Ex. 4.15a). The violin part is rather unusual as it doubles the bass line, but with added embellishments (Ex. 4.15b). In the two subsequent 'Couplets' the bass and the harmonic structure of the theme are preserved, whereas the violin line is more and more decorative in the manner of diminutions. This rhythmic crescendo begins with syncopated rhythms in the theme – 'Gavotte 1<sup>er</sup> Couplet', moving to quavers and semiquavers in the '2<sup>e</sup> Couplet', and ending with running semiquavers in the '3<sup>e</sup> Couplet' (Ex. 4.15b).

**Ex. 4.15a.** Eccles, Sonata No. 9/iii, 'La Favorite Gavotte', bars 1-8, 29-37, 40-4.

Vivace

The image displays three staves of musical notation for the bass line of 'La Favorite Gavotte'. The first staff is marked 'Vivace' and shows the initial walking bass pattern in 2/4 time, starting with a syncopated rhythm. The second staff shows a variation of the pattern with more rhythmic complexity. The third staff shows a further variation with a more regular, running semiquaver pattern.

<sup>81</sup> Two themes (Festing's Op. 1, No. 9/i, and McLean's No. 8/iii) comprise 8 bars (4: || :4), and the other movements consist of: 12 bars (4: || :8), 20 (8: || :12), 22 (continuous), 24 (8: || :16), and 28 (8: || :20).

b. Couplets 1-3, bars 1-4:

1<sup>er</sup> Couplet



2<sup>o</sup> Couplet



3<sup>e</sup> et dernier Couplet



Like Eccles's Couplets, all the other variations considered are the melodic-outline and constant-harmony variations, and in most cases (54) they are also constant-bass variations.<sup>82</sup> The bass line itself is subject of variation only in seven of these sixty-one variations; nevertheless, its melodic framework and harmonic patterns are maintained.<sup>83</sup> In five of these examples (except Humphries) the bass becomes more active than the melodic line, taking the leading role or joining the violin in a dialogue. Eccles's bass employs continuous Alberti patterns. In McLean's No. 8/var. 2 and Festing's Op. 8, No. 4/var. 4 the bass executes passages of continuous semiquavers, while the violin brings back the theme (Ex. 4.16a-b); and McLean's next two variations (3, 4) exhibit a vibrant discussion between equals. First, the two instruments exchange the arpeggiated chords (Bb-Eb, and C-F) and then, in the fourth variation, scale passages (Ex. 4.16c-d). In terms of structure these variations mirror variations 3 and 9 of Corelli's 'La Folia' very closely.

<sup>82</sup> This terminology is used by Elaine Sisman, 'Variations, §3: Variation Types', *Grove7*, xxvi, pp. 288-9. It should be added that in seven movements the bass line is, in fact, notated just once (under the theme).

<sup>83</sup> Eccles No. 6/var. 1; Humphries No. 4/var. 1-2; McLean No. 8/var. 2-4; Festing Op. 8, No. 4/var. 4.

**Ex. 4.16a.** Festing, Sonata Op. 8, No. 4/iii, Aria Amoroso/variation 4, bars 1-8.

**b.** McLean, Sonata No. 8/iii, Gavotte/Variation 2, bars 1-4.

**c.** Variation 3, bars 5-6.

**d.** Variation 4, bars 1-2, 5-6.

Although the harmony and bass are constant in the variations analysed, this does not result in monotony of form. First, these are all small-scale forms; second, and more crucially, there is great variety in their melodic and rhythmic elaboration. Festing's Op. 7, No. 2/iii, comprising the largest number of variations, is the best example of how rhythmic variety and melodic embellishments are used as a compositional tool in elaborating each restatement of the theme (Appendix A, Ex. 9).

Festing's theme is a 16-bar rounded binary Aria (8:∥:8) in 3/8, marked 'Andante è Dolce'. The Aria, with its melodic and harmonic naïveté combined with stylized ornamentation, resembles one of those simple, sweet and bucolic little tunes, written for pastoral scenes in dramatic works. The first half is dominated by major seconds (joy motifs), accompanied by the primary triads of C major. Its character is very cheerful and lively. To intensify this expression Festing employs at bars 5-6 two declamatory intervals – two upward-leaping octaves – depicting strength and triumph. One can imagine them sung to the words: 'rejoice! rejoice!' After a double bar-line the mood changes dramatically. An affective modulation to the plaintive key of C minor and a passage of falling seconds in the violin part, accompanied by a searing diminished chord at bar 11, convey a feeling of melancholy. However, at bar 12 the triumphant C major returns, bringing back the opening phrase. All six variations adhere faithfully to the harmonic scheme and bass line of the theme, while its melodic surface undergoes thorough transformation and its motivic material is exploited exhaustively; however, the original melody is always recognisable despite the complexity of these variations. The examples below show how the first two bars of the Aria-theme are elaborated in each variation (Ex. 4.17).

**Ex. 4.17.** Festing, Sonata Op. 7, No. 2/iii, Aria Amoroso and each variation, bars 1-3.



Variation 1



Variation 2



Variation 3



Variation 4



Variation 5



Variation 6



The first restatement of the theme is embroidered by semiquaver figurations such as scale runs and leaps across two strings. ‘Var. 2’ is composed as a double-variation, which means that the first and second statements of each reprise are written out, and each constitutes a different variation. The first statement of the first reprise is ‘varied’ with Scotch snaps, and then its second repeat is spiced with scalar demisemiquavers.<sup>84</sup> The order of this rhythmic pattern is reversed in the statements of the second reprise. Notably, a double-variation structure is also employed in Sonatas III and VI of this set, and Festing is the only composer of the selected group who uses this type of variation.

In the third variation the rhythm is predominately syncopated, creating different points of tension and resolution than in the previous variation. Additionally, its first section widens the violin’s melodic span to three octaves, from g to g<sup>3</sup>, reaching the sixth position. Again, in the next variation, a new rhythm is introduced, namely semiquaver triplets.<sup>85</sup> They are separately bowed to provide more energy on each note. After these vigorous passages the momentum decreases in ‘Var. 5’ and the mood changes into one more calm and relaxed. Festing recapitulates here the melodic contour of the theme but he enriches it by adding a second voice in the violin part. This kind of textural change is also

<sup>84</sup> The following variations are also based on Scotch snaps: Gunn No. 1/var. 1; Gibbs No. 7/var. 2.

<sup>85</sup> Continuous triplets are used in: Gibbs No. 1/var. 2, No. 3/var. 2; Festing Op. 7, No. 4/var. 2, No. 6/var. 2, Op. 8, No. 4/var. 1.



employed in other variations by Festing, Gunn and Gibbs.<sup>86</sup> The relaxation in rhythmic and melodic density in the fifth variation gives a breathing space before further intensifications, an increase in the speed of figuration. The next and last variation exhibits the fastest surface rhythm of the movement. It is written almost entirely in the arch-form arpeggiated demisemiquaver chords, providing a brilliant *finale*.<sup>87</sup> The melody is thus elaborated in each variation into new foreground configurations. Festing tries, in accordance with the convention of his time, to avoid almost any duplication whatsoever. The various changes are enough to redefine the character of the theme in each variation, to produce the impression of development, of continual intensification of motifs, and to maintain interest throughout the entire movement.

Similar processes are at work in other variations under scrutiny. They all retain the layout and melodic-outline of the theme, yet each variation is distinct, with its own character, different rhythmic divisions of the beat and figurations. However, the patterns of figures tend to be fairly standard, including one variation each of semiquavers, triplets, double-stops, syncopations, arpeggios, or Scotch snaps, usually grouped in the manner of progressive diminution and increasing complexity. The use of a series of contrasting rhythms produces the effect of striking variety in these pieces, even though a change of time signature is employed only in three variations.<sup>88</sup> Festing and Gibbs also gradually add an ever-widening array of bowing patterns in order to create a wider palette of articulations. A change of key (G-g) appears only in Gibbs's No. 3/var. 5.

The variation sets end with a return of the theme (written out or marked by 'da capo') in eleven sonatas, in two of which a repeat of each reprise is written out with added embellishments (Festing Op. 7, No. 6 and Op. 8, No. 4).<sup>89</sup> In McLean's No. 7 the 'da capo' theme is preceded by a 22-bar coda section.

<sup>86</sup> Festing Op. 4, No. 3/var. 2 and Op. 8, No. 4/var. 3; Gunn No. 1/var. 3; Gibbs No. 1/var. 5.

<sup>87</sup> Festing used the same technique in the last, sixth variation of his Op. 1, No. 9/i.

<sup>88</sup> Festing's Op. 1, No. 12/var. 3 – the metre changes from 6/4 to C; Gibbs's No. 1/var. 2 – from 6/8 to 2/4; and in No. 3/var. 2 – from 9/6 to 3/4.

<sup>89</sup> The variations without a marked return of the theme are: Eccles Nos. 6, 9; Humphries No. 4; McLean No. 8; Gunn No. 1; Festing Op. 7, No. 3.

### Fantasia-like movements

The last group of sonata movements examined in this study is classified as fantasia-like movements.<sup>90</sup> This term seems appropriate in describing movements which are ‘freely invented’, i.e. they do not follow any standard compositional form. They can be divided into three categories: slow introductions and interludes, which constitute the largest groups, and fast movements. They are written in one continuous section and are fundamentally homophonic, constructed as a continuous expansion of motifs, with an occasional hint of imitation, or as a mixture of motivic play and phrase grouping. Some of them open with well-defined phrases that encapsulate the mood and character of the movement; however, these phrases cannot be described as themes in the later sense. For example, Croft’s third movement of Sonata Quarta opens with a four-bar phrase, which is clearly shaped. It starts and ends on the tonic, and its melodic and harmonic climax appears in the middle of the phrase (Ex. 4.18). After a rest the phrase is repeated in the dominant, a procedure often found in Purcell’s works. However, the remaining twelve bars of the movement are devoted to sequential treatment of some motifs from this phrase. A similar procedure is employed in the Adagios of Sonatas Quinta and Sesta – a well-defined opening phrase, ending with a minim rest, is repeated in the key of the relative major (Quinta) or dominant minor (Sesta), and then followed by a motivic development.

**Ex. 4.18.** Croft, Sonata Quarta/iii, [Adagio], bars 1-8.

<sup>90</sup> This movement-division is used by Newman, *The Sonata in the Baroque Era*, p. 82.

Even in the 1740s, phrases in sonatas are developed by sequences or *Fortspinnung* technique rather than by any systematic thematic development in the Classical sense.

Several slow movements are very short, comprising just a few chords.<sup>91</sup> These are entirely improvised movements, in which the violin leads a free improvisation over long-held pedal basses. Some interludes, apart from providing a measure of contrast (textural, tempo, tonal) within the sonata, are essentially harmonic in conception, playing a transitional function. Gibbs's Nos. 1/iii (Largo, 10 bars) 3/iii (Grave, 6 bars), Festing's Op. 8, No. 2/iii (Grave, 10 bars) and Gunn's No. 5/iii (Grave, 6 bars), with their rich scheme of chords, illustrate this category well. They are full of chromaticism (some are built on chromatic bass lines), diminished chords, and secondary dominants. In short, an harmonic, as opposed to a melodic orientation is readily apparent (Ex. 4.19).

**Ex. 4.19a.** Gibbs, Sonata No. 3/iii, Grave, bars 1-6.

**b.** Festing, Sonata Op. 8, No. 2/iii, Grave, bars 1-10.

Most typical, however, are slow movements with expressive violin writing, melodic in conception, and which in terms of scope and breadth of material exceed any 'introductory' or 'transitional' role. This is especially true of Gibbs's and Festing's (Opp. 7 and 8) opening movements, ranging from 14 to 53 bars, filled with cantabile lines of

<sup>91</sup> Humphries No. 3/iii; Festing Op. 1, Nos. 1/iii, 9/iii; McLean Nos. 2/iii, 3/i, 4/i.

particular lyrical beauty, of poignant expressiveness and searing emotionalism (Appendix A, Exx. 10, 11). They are embellished by appoggiaturas, trills, decorative arabesques, and numerous expressive suspensions of sevenths which increase the intensity of feeling.

Frequent short rests or *suspiratos*, sometimes intensified by expressive large intervallic jumps, serve to enhance ‘sentiment’ (Ex. 4.20).

**Ex. 4.20.** Gibbs Sonata No. 2/i, Adagio, bars 22-3.



In the sets of Viner, Humphries and Valentine (Op. 12) interludes are usually longer than opening fantasia-like movements; Viner’s Largo of No. 4/iii comprises as many as fifty bars.

The basses in these movements tend principally to be harmonic, ranging from passages in slow harmonic rhythm to a series of rapid transitory modulations achieved through secondary dominants. They move generally in ‘the andante manner’ (steady steps, see p. 121) in order to give strong support to melodies of striking cantabile sweep, performed in a free manner, with rhythmic flexibility and *rubato*. Sometimes this freedom manifests itself in notated rhythm and the absence of accompaniment, as in bars 3-4 of Festing’s Op. 8, No. 3/i (Appendix A, Ex. 11). However, some movements built on continuous dialogue between the two instruments have also been found among these fantasia-like movements, as exemplified in Valentine’s Adagio of Op. 12, No. 3 (Ex. 4.21).

**Ex. 4.21.** Valentine, Sonata Op. 12, No. 3/iii, Adagio, bars 4-9.



Humphries's Largo of No. 2, with its 24-bars of repetitive bass quavers, is unique among the sonatas studied (Ex. 4.22a). Gwilym Beechey describes a similar two-bar bass passage from Festing's Op. 4, No. 2/ii (Ex. 4.22b) as the one that 'looks forward to the later *galant* style of Stamitz and the Mannheim symphonists and other European composers of the 1740s'; and he concludes with the question whether this is 'one of the earliest examples [1736] of this sort of thing in English music'.<sup>92</sup> It appears that Eccles and Humphries had already used 'this sort' of bass accompaniment in the 1720s.

**Ex. 4.22a.** Humphries, Sonata No. 2/iii, Largo, bars 1-5.



continuous quaver motion results in a *perpetuum mobile* effect. The six one-part allegros in Valentine's Op. 13 bear very little relationship to the three one-part *moto perpetuo* allegros of his Op. 12, since they are not built on one or two rhythmic and melodic patterns exploiting a single aspect of technique persistently.

## Dances

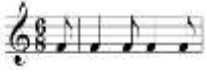

Of all the movements described above, sixty-six are headed with dance titles such as (in descending numerical order of examples) giga, minuet, gavotte, allemande, siciliana, corrente, saraband, and musette (Table 4.4). Only Croft's set and Valentine's Op. 13 contain no designated dance movements. There are also movements that adopt dance-like characteristics, but do not bear a dance title; these will be discussed separately. Binary form is a basic design of almost all stylised dances employed in the sonatas concerned, whereas ternary form is occasionally used in minuets.

**Table 4.4.** Titled dance movements in early eighteenth-century British violin sonatas.

Dance type	Time signature	Tempo indication	Bars min. – max.
Giga (19)	12/8, 6/8, 9/8	Allegro	26 – 69
Minuet (15)	3/4, 3/8	Allegro, 'Slow', Vivace, 'Con spirito'	16 – 96
Gavotte (14)	2/4, C, <i>alla breve</i>	Allegro, Vivace, Presto	8 – 81
Allemande (5)	C, <i>alla breve</i>	Allegro, Vivace	27 – 42
Siciliana (5)	6/8, 12/8	Largo, Andante	10 – 32
Corrente (4)	3/4	Allegro	30 – 74
Saraband (2)	3/4	–	16, 20
Musette (2)	C, 6/4	Vivamente, Largo	16, 82

## Giga

The giga was a standard movement of the Baroque suite, and frequently appeared in ‘abstract’ sonatas, usually placed at the end of a piece (by, among others, Corelli, Bononcini, Geminiani, Tartini, Veracini, Telemann, J. S. Bach, Handel, Leclair, and Couperin). Of the sixty-six titled dances, as many as nineteen are labelled either Giga or Jigg, and almost all of them (except Festing’s Op. 1, Nos. 7/iv and 8/iv) conclude the sonata. They are generally in 12/8 or 6/8, though in one case 9/8 (Valentine Op. 12, No.

9/iv), and employ the following three common rhythmic patterns: , or , or continuous triple groupings, often beginning with an upbeat.

French-style giges with their distinctive ‘sautillant’ rhythmic figure are not found (as in Corelli’s sonatas). Among these nineteen gigas only Valentine’s Giga in Op. 12, No. 9 uses mixed time signatures. The violin part has continuous triplets in 9/8, while the continuo is notated almost entirely in figures of dotted quaver and demisemiquaver in a ‘3’ (3/4) time signature (Ex. 4.23). The appearance of mixed signatures, especially in giges, was not uncommon in Valentine’s time, as is evident in Corelli’s Op. 3, No. 10/iv, Op. 4, Nos. 4/iv, 7/v, and Op. 5, No. 3/v. Further, Brossard observes that the Italians sometimes indicated the gigue in triple time for the violin and in duple metre for the bass.<sup>94</sup>

**Ex. 4.23.** Valentine, Sonata Op. 12, No. 9/iv, Giga Allegro, bars 28-31.



The obvious question arises as to whether the continuo part should or should not

<sup>94</sup> Brossard, *Dictionnaire de musique* (c.1708), p. 42.

assimilate its rhythm to the characteristic gigue triplet rhythm of the violin part, as shown below the staff. Contemporary theorists give different answers to this question. Quantz, for example, recommends playing the dotted figure as if over-dotted, which means that the short note after the dot should be played directly after the third note of the triplet. C. P. E. Bach, on the other hand, advises altering the dotted figure to fit the flowing triplet rhythm as shown in Ex. 4.23, thereby making the true metre of the bass 9/8.<sup>95</sup> In Valentine's case the explanation that the 3/4-metre notation was used to save engraving costs does not make sense;<sup>96</sup> a more likely explanation is that this is a remnant of mensural notation or that Valentine wanted this particular Giga to be unique. The latter suggestion is based on the fact that, apart from the above Giga, Valentine included nine other giga movements (seven so titled) in Op. 12, all of which are in triple, unmixed signatures. It seems reasonable to assume, therefore, that he might have intended this Giga to be performed differently, perhaps as suggested by Quantz, in whose view the expression of these passages would be 'brilliant and majestic', rather than 'lame and insipid';<sup>97</sup> another option would be to shorten the dot and lengthen the subsequent note. This is Valentine's most challenging and relentless Giga because of the similarity of its figuration throughout, i.e. the constant motion of quavers swaying back and forth on two strings in a fairly fast tempo.

The majority of these gigas feature phrases of irregular and unpredictable length, except, occasionally, in the opening few bars of a piece. This subtle manipulation of balance adds much charm to these movements. A strong sense of balance, on the other hand, can be found in Holcombe's Jigg (No. 2/iv), each phrase comprising four bars

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<sup>95</sup> Quantz, *On Playing the Flute*, ch. 5, §22, p. 68; Bach, *Essay*, p. 160. Brossard explains that in the giges with mixed signatures the bass plays as though 'it was dotted', but he does not explain how. There has been considerable debate on this subject among musicologists; see, for example, Ray McIntyre, 'On the Interpretation of Bach's Giges', *MQ* 51/3 (1965), pp. 478-92; and Robert Donington, *Baroque Music: Style and Performance: A Handbook* (London: Faber Music, 1982), pp. 52-65.

<sup>96</sup> David Boyden, *The History of Violin Playing from its Origins to 1761 and its Relationship to the Violin and Violin Music* (London: Oxford University Press, 1965), p. 299. Boyden uses this argument to explain the mixed time signatures in Corelli's Op. 5, No. 3, which in this case is very plausible (instead of dotted crotchets, Corelli wrote crotchets). The 3/4-metre notation in Valentine's Giga would, in fact, have saved engraving costs.

<sup>97</sup> Quantz, *On Playing the Flute*, ch. 5, §22, p. 68.



(28: || :32), and in Gibbs's Giga (No. 5/iv) in which both sections have the same length (6+7: || :6+7). All gigas examined exhibit an unrelenting energy, exuberant vitality, cheerful affection, and a constant forward motion created by harmony and continuous ternary figures, which, in Mattheson's words, 'are not used for dancing, but for fiddling, force themselves to extreme speed or volatility; though frequently in a flowing and uninterrupted manner: perhaps like the smooth arrow-swift flow of a stream'.<sup>98</sup> The bass voice also takes an active role, often imitative and filled with passages of triplets which strongly intensify the forward momentum (as in Humphries's No. 2/iv and Gunn's Nos. 1/iv, 4/iv). 'Moto perpetuo' gigas, in which the violin dominates throughout, appear in McLean's No. 1/iv and Gibbs's No. 5/iv. Another important feature contributing to the feeling of intensity and motion in these gigas is harmony – its fast rhythm, frequent dominant relations, and few, if any, internal cadences.

Quavers are either slurred or unslurred. In the gigas of Valentine's Op. 12, Nos. 4, 6 and 7, and Holcombe's No. 5 the first two quavers of almost every triplet are slurred, thereby giving an uneven, skipping quality to these movements, as Ex. 4.24 illustrates. A capricious or 'jazzy' effect is sometimes enhanced by the continuo's rhythm and/or a change of harmony (see bar 3).

**Ex. 4.24.** Holcombe, Sonata No. 5/iv, Jigg, bars 1-3.

The bass's emphasis of a weak beat (as shown in bar 3), often additionally delineated by a dissonance or a change of harmony, is a typical feature of the giga in early eighteenth-century British violin Solos.

<sup>98</sup> Mattheson, *Der vollkommene Capellmeister*, p. 457.

## Minuet

The minuet was one of the most popular court dances in eighteenth-century Europe. In 1735 Kellom Tomlinson published in London *The Art of Dancing Explained by Reading and Figures*, in which a few chapters are devoted to this dance of a noble and elegant character. At that time the minuet began to appear more frequently as a stylized movement in a suite, usually between the sarabande and gigue (as in the suites of Couperin, Marin Marais, Telemann, J. S. Bach, or Rameau).<sup>99</sup> In the selected sonatas twelve movements are labelled minuet and three ‘tempo di minuet’, and all of them conclude a sonata’s cycle.<sup>100</sup> Most of these minuets (11) appear in the sonatas published in the 1740s. The practice of ending a piece with the minuet can also be found, for example, in contemporary opera overtures (including Handel’s *Rodelinda* and D. Scarlatti’s *Narciso*), Corelli’s Concertos Op. 6, Nos. 9 and 10, and J. M. Leclair’s sonatas.

Of these fifteen minuets, only four are marked with tempo indications: allegro (Gibbs No. 4), ‘slow’ (Gunn No. 3), ‘con spirito’ and vivace (Oswald Nos. 1, 4), and two appear with expressions such as ‘amorosso’ (Gunn No. 2) and ‘gratosamente’ (Festing Op. 8, No. 1). A fast minuet in 3/8, especially favoured by Italian composers (see Corelli’s Concertos Op. 6, Nos. 9 and 10, Pasquali’s Op. 1, No. 2, and Pietro Castrucci’s Op. 1, No. 6), is used less frequently (6) than the minuet in 3/4 (9). Ten minuets are cast in binary form, and five are in ternary form, three of which are in a ternary-rondo design (discussed above) and two in a simple ABA structure in which all three sections have the same length of 16 bars.<sup>101</sup>

They all start without upbeat and almost always feature the regular and balanced four-plus-four-bar phrase structure, with a point of repose or release in the fourth bar

<sup>99</sup> Meredith Little and Natalie Jenne, *Dance and the Music of J. S. Bach*, expanded edn (Bloomington and Indianapolis: Indiana University Press, 2001), p. 63. Minuets were already used in the seventeenth-century stage works of Lully, and in England by H. Purcell (including the overture to his *The Old Bachelor*, and *Bonduca, or The British Heroine*). Corelli did not employ this dance in his sonatas.

<sup>100</sup> Festing Op. 1, Nos. 3/v, 7/v, 9/iv, Op. 8, No. 1/iv; McLean No. 7/iv; Gunn Nos. 2/iii, 3/iv, 5/iv, 6/v; Gibbs Nos. 2/iv, 3/iv, 4/iv; ‘tempo di minuet’ movements appear in Oswald Nos. 1/iv, 2/iv, 4/iv.

<sup>101</sup> Ternary-rondo minuets: Gunn Nos. 2/iii, 5/iv; Gibbs No. 2/iv; and in ABA form: Gunn Nos. 3/iv, 6/v.

(and often with an additional intermediate repose/release in the second bar). In Gunn's set, for example, only the Minuets show such a regular design or mathematical consistency, where each section is divisible by a factor of 4 (16, 32, 36 and 40). Three minuets are divided into two parts that are balanced and symmetrical: Festing Op. 1, No. 9 (12: ||:12), McLean No. 7 (8: ||:8) and Oswald No. 4 (16: ||:16), whereas in the rest of these dances the second section is longer. Strikingly, Gibbs's minuet in No. 2 has an odd number of bars (20: ||:59 || 20), which is rare in examples of this dance. Hawkins even claims in his *History* that the minuet's reprise usually contains eight or more bars, but never an odd number.<sup>102</sup> The relative simplicity of the dance's characteristic melody, with its typical stepwise motion, is apparent in most of these minuets. Those by Gunn and Gibbs are the most imaginative of the sample (discussed below). The essential harmonies generally change only once per bar, reinforcing the rhythmic emphasis on the first beat, which is sometimes also enhanced by trills.

The minuets in Gunn's Nos. 2 and 5, and Gibbs's No. 4, with their almost constant semiquaver motion in 3/8, differ significantly from a typical early eighteenth-century French minuet, in which semiquavers are used only for ornamental reasons.<sup>103</sup> Gunn even adds a few bars of demisemiquavers (No. 2, b. 75, and No. 5, bb. 57-60) and, instead of a typical accompaniment in crotchets and quavers, his bass lines are extremely elaborate, with frequent running passages. The length of each section is as follows: No. 2 – 16: ||:40: || 36 + a four-bar codetta, added here in order to emphasise the finality of the movement and to balance the second part; and No. 5 – 16: || 32: || 36. The B part starts with new thematic material, followed by an elaboration of the A part in the tonic (b+a<sup>1</sup>). In No. 5 the melodic contour of the returning A part is so richly elaborated melodically and rhythmically that it is difficult for the ear to notice its reappearance. The third section is a variation of the first half of the B part and a returning statement. It represents glittering

<sup>102</sup> Hawkins, II, p. 705. Some of Lully's minuets have odd numbers of bars.

<sup>103</sup> Little and Jenne, *Dance and the Music of J. S. Bach*, p. 68.

display of invention on Gunn's part. The design of these two minuets is thus:

$a||b+a^1||b^1+a^2$ . The dialogue between the two voices is very animated, with each voice having an equal role to play.

The rhythm of the minuet in Solo V is particularly striking (Appendix A, Ex. 12). Syncopations and the continuo's emphasis of weak beats, as shown in Ex. 4.25, are repeated throughout the movement. The two opening bars are the Minuett's motto theme.

**Ex. 4.25.** Gunn, Solo No. 5/iv, Minuett, bars 51-5.



The continuo's immediate answers to the violin's questions (bb. 51 and 53 – the movement's motto) and its impatient interruptions (bb. 54-5) resemble more of an argument than a dialogue. The violin part in this Minuett is technically demanding, comprising multiple-stops and frequent wide leaps across strings. The simple rhythm and calm character of the typical French minuet are definitely not retained here. Also Gibbs's Minuet of Sonata IV, with its flowing semiquaver passagework spread across three or four strings and slurred in various ways, requires real facility in string crossing and swift right-hand technique (Ex. 4.26).

**Ex. 4.26a.** Gibbs, Sonata No. 4/iv, Minuet Allegro, bars 13-17, 25-31.



Similarly, slurs given in the minuet of Sonata II create a varied and interesting grouping of, in this case, quavers, and an exciting rhythmic imbalance.

b. No. 2/iv, Minuet, 49-56.



### Gavotte

Of the fourteen movements entitled Gavotte, Gavotta or Gavott, as many as six appear in Eccles's set (as the third or last movement), reflecting the popularity of this dance in France at the time.<sup>104</sup> Viner, Festing, McLean and Gibbs, too, incorporated the gavotte into their *Solos* and, as in Corelli's Opp. 2 and 4, always as the closing movement.<sup>105</sup> In the eighteenth century this French folkdance was associated with the affect of gaiety, tenderness, simplicity and the pastoral. Mattheson distinguished two types of gavotte: Italian and French. The former was faster and written in a more elaborate style, 'on which Italian composers especially labor, often filling whole pages with their intemperances'.<sup>106</sup> The majority of the gavottes analysed adopt this Italian style: they are fast, often beginning on the downbeat, and characterised by syncopations or large melodic leaps. For example, the gavottes in Eccles's Nos. 2 and 9 feature passages of syncopated rhythms interrupted only by semiquaver runs, which give these movements a buoyant energy. The melodic line of McLean's gavotte is dominated by leaps across three strings (Ex. 4.27a). Festing's Gavotta Presto (Op. 4, No. 7), on the other hand, is built on quick descending scale passages, executed in imitation or simultaneously by both instruments, and with harmony more intense than in a typical

<sup>104</sup> The gavotte was frequently used in French suites (for example, by Marais and Couperin), ballets and other stage works (including those by Lully, Campra, Destouches, and Rameau).

<sup>105</sup> Eccles Nos. 1, 2, 3, 8, 9, 10; Viner No. 6/iv; Festing Op. 1, Nos. 2/v, 8/v, Op. 4, Nos. 5/v, 7/iii; McLean Nos. 4/iv, 8/iii; Gibbs No. 6/iv.

<sup>106</sup> Mattheson, *Der vollkommene Capellmeister*, p. 453.

French gavotte (Ex. 4.27b).

**Ex. 4.27a.** McLean, Sonata No. 8/iii, Gavott, bars 1-8.

**b.** Festing, Sonata Op. 4, No. 7, Gavotta Presto, bars 1-4, 13-16.

Such descending passages are a hallmark of Corelli's style (see Op. 2, No. 8/iv, Op. 4, No. 1/iv and Op. 5, No. 2/v).

Dotted rhythms – characteristic of French gavottes – appear in the gavottes of Viner (No. 6), Eccles (No. 10) and Gibbs (No. 6). Viner and Eccles employ the same

rhythm almost continuously throughout the movement

whereas Gibbs furnishes his Gavotta with Scotch snaps – signifiers of pastoralism.

Phrases are clearly articulated, but their structure is usually asymmetrical, particularly in their second sections (notably, Eccles's Nos. 1 (8: || :17), 3 (10: || :21), and 10 (24: || :17)). The gavottes of McLean (No. 8, followed by four variations) and Festing (Op. 1, Nos. 2, 8) are the only examples in which the A and B sections are perfectly balanced, each comprising four bars. The simplicity of rhythm (mostly in

quavers) and harmony, the joyful mood, and the clearly balanced song-like phrasing of these very short and graceful pieces evoke the simple pleasures and innocence of idealised pastoral life.

### Allemanda

The Allemanda, a common movement of the Baroque suite, was particularly favoured by Corelli, who employed it in almost every sonata of his Opp. 2 and 4, usually as the second movement. In Britain the allemande was flourishing in the early and mid-seventeenth century. Its extraordinary popularity at the time is reflected in the fact that it became a standard movement of the fantasia-suite (for example, of Lawes, Jenkins and Coprario). Hawkins described the allemanda as of ‘a grave and serious cast, yet full of spirit and energy arising from the compass of notes which it takes in’, beginning with an upbeat of quaver or semiquaver, or of three semiquavers.<sup>107</sup> Undeniably, the five Allemanda movements employed in the sonatas analysed are ‘full of spirit and vigour’, but are not ‘of a grave cast’,<sup>108</sup> and only those of Gibbs and Humphries start with an upbeat (quaver). They all are based on an asymmetrical binary structure, with the second section longer and often with irregular phrases (Viner 8: ||:19; Eccles 10: ||:23; or Valentine 12: ||:15)). They are written in three different styles.

In the Allemandes of Viner, Humphries and Gibbs there is a constant forward motion of semiquavers built on scale runs and broken chords, accompanied by a very active bass line and rich harmony with fast rhythm.<sup>109</sup> In Gibbs’s Allemanda the harmony and rhythm are particularly complex, including many interesting ‘bowing syncopations’<sup>110</sup> (bb. 4-7 or 29-30) and chromatic passages (bb. 6-7, 23-6, 35), embellished by ornamentation. The longest and most beautifully elaborated chromatic

<sup>107</sup> Hawkins, II, p. 704. North (Wilson, p. 187) also notes that the ‘Almanda’ derives from ‘a more heavy style [...] of the Germans, whose musick is good but very articulate and plaine’; Mace, on the other hand (*Musick’s Monument*, p. 129), describes this dance as ‘very ayrey’.

<sup>108</sup> Viner No. 2/iv; Eccles No. 3/i; Humphries No. 2/ii; Valentine Op. 12, No. 11/ii; Gibbs No. 1/ii.

<sup>109</sup> This type of the Allemande appears in Corelli’s Op. 4, Nos. 2/ii, 5/ii, 8/ii, 11/ii, and Op. 2, Nos. 8/ii, 10/ii.

<sup>110</sup> The bowing syncopation is understood here as a change of bow on a weak part of the beat.

sequence starts in bar 22 on  $c^1$  and ends on  $c^2$  in bar 26, underlined by the following chords:  $C-b_b-Bb^7-Eb-F^7-e^{07}-f-c-f-F^7-Bb-C^7-b^{07}-c$  (Ex. 4.28a).

**Ex. 4.28a.** Gibbs, Sonata No. 1/ii, Allemanda, bars 23-6.

Valentine's Allemande represents a different style as it is based on dotted rhythms, slow harmonic rhythm, and a few motivic imitations, recalling in its character Corelli's Allemanda of Op. 4, No. 6.

**b.** Valentine, Sonata Op. 12, No. 11/ii, Allemanda, bars 13-14, 18-20.

**c.** Corelli, Sonata Op. 4, No. 6/ii, Allemanda, bars 1-4.

The Allemande opening Eccles's Sonata III is in a quasi-French overture opening style. The air of solemnity in the first bars of the movement is created by stately dotted rhythms and march-like quavers simultaneously executed by both instruments, and also



the violin's double-stops in thirds, imitating trumpet fanfares (Ex. 4.28d). After this 'pompous' opening the violin part continues with passagework in semiquavers. The same structure is repeated in the second section. The harmony is simple, usually with one or two chord changes per bar.

d. Eccles, Sonata No. 3/i, Allemande Vivace, bars 1-2, 5-6.



### Siciliana

Like the gavotte, the siciliana was associated with the concept of the pastoral, the trend reaching a high point in popularity in British art in the late 1720s.<sup>111</sup> This may explain why all of the five siciliana movements found in the sonatas examined were published after 1730.<sup>112</sup> Mattheson noted in his *Neu-eröffnete Orchestre* (1713) that two contrasting tempos, slow and fast, can be attributed to the siciliana; in the slow version he claimed that the dance resembles a slow English gigue, whereas in the fast version it is more like a song in barcarolle style. He also observed that because this dance was usually used by composers to express sad, tender and touching affects, the slow siciliana was the more popular.<sup>113</sup> Not surprisingly, most sicilianas eschew major tonalities.<sup>114</sup> However, the character of the sicilianas concerned is far from sad and all but one (Gunn No. 3) are in major keys. They begin with a quaver upbeat (6/8, 12/8), and their phrases are clearly

<sup>111</sup> In the 1720s and 1730s many works associated with the idea of pastoralism appeared, for example: Allan Ramsay's *The Gentle Shephard* (1725), the *Beggar's Opera* (1728), and Maurice Greene's *Florimel* (1734). Handel's revival-revision of *Acis and Galatea* (1732) and his six operatic works published between 1733-6 – *Orlando* (1733), *Arianna in Creta* (1734), *Oreste* (1734), *Ariodante* (1735), *Alcina* (1735) and *Atalanta* (1736) – are pastoral in design; also the Scriblerus Club was active at that time (1732-45).


<sup>112</sup> McLean No. 8/i; Gunn Nos. 3/iii, 6/iv; Gibbs No. 8/ii; Oswald No. 6/i.

<sup>113</sup> Cited in Monelle, *The Musical Topic*, p. 219. For example, the texts of many A. Scarlatti's siciliana arias are lamenting or melancholy. In addition to the popular siciliana aria type, the dance was used in instrumental music (for example, by J. S. Bach, Handel, Scarlatti, J. M. Leclair and Couperin).

<sup>114</sup> Monelle, *The Musical Topic*, p. 217.

articulated, usually in two-bar lengths. Tempo indications are marked only by McLean (Largo) and Oswald (Andante). The shortest siciliana (10 bars, McLean), is written as a one-part movement; the longest siciliana (Gibbs) is the only one of the group divided into two symmetrical sections (16: || :16). The Neapolitan sixth in cadences was a trait common in contemporary siciliana arias (for instance, in those by A. Scarlatti, Caldara, Porpora and Handel), but that chord does not appear in these sicilianas.<sup>115</sup>


In McLean's and Oswald's sicilianas the pastoral spirit is expressed by the simplicity of melody and harmony, and in McLean's it is further strengthened by the violin's continuous double-stops with a trace of a drone effect, evoking the sound of the rustic bagpipe (in Sicily called the *zampogna*), and by the melody's narrow range, not exceeding a sixth. Gunn's siciliana is melodically and harmonically more elaborate than the sicilianas of Oswald and McLean, using chromaticism, dissonances, and wide jumps. However, like McLean, Gunn employs a drone effect in No. 6 and a nonfunctional sharpened fourth degree in order to evoke the modal character of some folk songs.

Gibbs's stylisation of this dance is the most interesting, exploratory and complex (Appendix A, Ex. 13). He blends delightfully Italian and Scottish rhythms, moving freely from the characteristic siciliana rhythm  to the Scotch snap. Even a typical siciliana quaver upbeat is reversed to a figure of a demisemiquaver slurred with a dotted semiquaver. The passages of demi- and semiquavers interspersed throughout the movement and syncopated bowings add further variety to the rhythm. The movement, perfectly balanced (16+16), has charm and elegance but scarcely invokes a simplicity of pastoral melody and expression. Its harmony is full of chromaticism and modulations. The violin part is elaborate and technically demanding, including double-stops, wide leaps and scale runs in demi- and semiquavers; and each bar incorporates some ornamentations such as trills and/or mordents and/or appoggiaturas and/or diminutions. This richness of embellishment is in sharp contrast to Quantz's suggestion that the

<sup>115</sup> See Meredith Ellis Little, 'Siciliana', *Grove* 7, xxiii, pp. 350-2.

siciliana should be played very simply and ‘since it is an imitation of a Sicilian shepherd’s dance, few graces may be introduced other than some slurred semiquavers and appoggiaturas’.<sup>116</sup>

### Corrente

The corrente appears in the sonatas of Viner (No. 3/iv), Eccles (No. 5/ii), Valentine (Op. 12, No. 5/ii) and McLean (No. 8/ii), placed as the second or last movement in the cycle. Although the movements have different titles such as Corente, Courante, Corrente and Corante (Allegro), they are written in the fast Italian corrente style rather than that of the slow, ‘majestic’ French courante with its characteristic dotted and more complex rhythm: . They begin with a quaver upbeat, followed by a dotted crotchet and three quavers. Their violin parts employ an almost continuous elaboration in quavers or, in Viner’s case, in triplets, confirming Mattheson’s statement that the corrente’s melody ‘seeks to do full justice to its name through endless running’.<sup>117</sup> In fact, the running passages in the correntes of Viner, Eccles and Valentine resemble *essercizi per violino*, demanding fluid technique of both hands. Curiously enough, the second section of Eccles’s Courante seems to be a bowing exercise on the E-minor scale (Ex. 4.29), with rhythmic echo passages in the continuo.

**Ex. 4.29.** Eccles, Sonata No. 5/ii, Courante Allegro, bars 21-31.



The other three correntes have much more elaborate and ambitious melodic lines, featuring arpeggiation, leaps and passagework covering several octaves. By using slurs,

<sup>116</sup> Quantz, *On Playing the Flute*, ch. 14, §22, p. 168.

<sup>117</sup> Mattheson, *Der vollkommene Capellmeister*, p. 462.

Valentine adds some variety to a steady stream of quavers, beamed in groups of six, in which the first three quavers are slurred (exactly as in J. S. Bach's Corrente of Partita I, BWV 1002). Viner's corrente is the most rhythmically elaborate of the group. Triplet figures alternate with skipping, jaunty dotted rhythms and syncopations, creating an exciting rhythmic drive and dynamic. Notably, all the syncopations across the bar line are enhanced by the harmony – the dominant seventh chord. In bars 38-45 the forward momentum and tension are strongly intensified by an exciting rhythmic dialogue between both instruments (Ex. 4.30) and by a steady diatonic progression of the same sequence (the violin's sequence goes from  $d^1$  to  $d^2$ , and the bass from  $Bb$  to  $b_b$ ).

**Ex. 4.30.** Viner, Sonata No. 3/iv, Corente Allegro, bars 38-43.



Such sequential repetitions are the most characteristic feature of all these four correntes. This type of corrente is relatively rare in Corelli's sonatas, appearing only in Op. 2, Nos. 6/ii, 10/iv, Op. 4, No. 3/ii and Op. 5, No. 7/ii. It became more popular in the early eighteenth century, particularly in Vivaldi's Op. 2, Bach's sonatas and suites BWV 1001-12, and Handel's suites HWV 426-41.

As in the gigas discussed above, phrases are of varying and unpredictable lengths (Viner 29: ||:45, Eccles 20: ||:43), with very few internal cadences. Only Valentine's corrente is divided into two sections of the same length (31: ||:31), and McLean's has an even number of bars, but of different lengths (8: ||:22). Harmonic change is usually on the first and third beats so as to articulate the trochaic rhythm. According to Hawkins, 'of dance-tunes [the corrente] is said to be the most solemn'.<sup>118</sup> The character of these dance movements is definitely not solemn but, to use Mace's description, they are

<sup>118</sup> Hawkins, II, p. 704.

‘full of Sprightfulness, and Vigour, Lively, Brisk, and Cheerful’.<sup>119</sup>

### Saraband

The saraband (sarabande on the Continent), introduced into England from Spain in the seventeenth century, quickly became a common movement in the English suite (for instance, by Lawes, Jenkins, Locke, Blow, and H. Purcell), as indeed in works by Continental composers (including those by Corelli, Couperin, J. S. Bach, and Handel). Two short movements bear the title of saraband: Humphries’s No. 6/iii and Gibbs’s No. 5/iii. They are in 3/4, without upbeats and tempo indications. As in the minuet, the phrase structure is very simple, regular, and markedly square-cut (Humphries 4+4: ||:4+4+4, Gibbs 4+4: ||:4+4). Rhythmic motion is mainly in crotchets and quavers, with one, two or three harmonic changes per bar. The characteristic saraband rhythmic pattern:



appears twice in Gibbs’s movement and only once in Humphries’s.

However, some of the second beats are highlighted by dissonant harmony – a 5/4 or dominant seventh chord; and in Humphries’s instance also by ties across the bar line (Ex. 4.31).

**Ex. 4.31.** Humphries, Sonata No. 6/iii, Saraband, bars 1-8.

A diatonic ‘innocence’ in Gibbs’s Saraband is often accompanied by seventh chords and embellished with trills, mordents and apoggiaturas in order to intensify expression (Ex. 4.32). Ornaments also emphasise the thesis points of the phrase (beats 4 and 10) and the saraband rhythmic pattern.<sup>120</sup> This is a fine example of Gibbs’s ability to preserve a

<sup>119</sup> Mace, *Musick’s Monument*, p. 129.

<sup>120</sup> Little and Jenne, *Dance and the Music of J. S. Bach*, p. 96.

delicate balance between simplicity, pastoral naivety and sophisticated sensitivity, and in a manner that justifies a comparison with Gainsborough's landscape paintings.

**Ex. 4.32.** Gibbs, Sonata No. 5/iii, Saraband, bars 1-8.



Although contemporary theorists such as Brossard, Walther or Mattheson<sup>121</sup> had described the sarabande's character as grave, serious, ceremonious or even 'ambitious', these two dances are lyrical, calm, noble, elegant, and full of sweet tenderness and melancholy. Their sharp minor modes (C-sharp minor and E minor) retain these gentle expressions (the sonatas' principal keys are in the major mode).

### Musette

Eccles's Sonata No. 4/iv and Oswald's No. 1/iii are entitled Musette. The name derives from a small bagpipe, the musette, which was developed for the French nobility at the end of the sixteenth century in order to perform rustic dances. The popularity of this 'refined, dignified and sweet bagpipe' grew in the seventeenth century and Charles Borjon noted in his *Traité de la musette* (the first musette tutor, 1672) that 'nothing has become more commonplace than to see the nobility [...] numbering among its pleasures that of playing the musette'.<sup>122</sup> As a result, the repertoire for the musette flourished, including such genres as sonatas, suites and concertos (for example, by Charles Baton, Jacques Hotteterre, Bodin de Boismortier, Michel Corrette, Michel Pignolet de Montéclair, Esprit Philippe and Nicolas Chédeville). The instrument was also used in pastoral scenes of stage works by Lully, Leclair, Rameau and Campra. The dance

<sup>121</sup> Ibid., p. 94.

<sup>122</sup> Quoted in Monelle, *The Musical Topic*, pp. 212-13. Monelle also observes that the musette features prominently in several *fêtes galantes* of Jean-Antoine Watteau, François Boucher, and Jean-Honoré Fragonard.

musette appears as early as in Campra's *Les muses* (1703), inspiring other composers (for instance, Couperin, J. S. Bach and Handel, as well as Eccles and Oswald) to employ this dance in instrumental music.<sup>123</sup>

Eccles's and Oswald's musette movements differ significantly in length and tempo: Oswald's musette has only 16 bars (8: || :8) in a vivamente, C time, whereas Eccles's comprises 82 bars (40: || :42) in a largo, 6/4. However, both movements emphasise the musette's pastoral evocation, in Eccles's case by using the violin as though it was the small bagpipe. Its melodic line, in G major, contains almost continuous drones sometimes enforced by the continuo's drone bass (in fifths or octaves). The harmony is simple and devoid of chromaticism. In Oswald's Musette (Bb major), on the other hand, the bucolic character is invoked by employing passages of Scotch snaps and frequent skips of a third so common in Scottish music, as confirmed by Hawkins:

The ancient Scotch tunes seem to consist of the pure diatonic intervals, without any intermixture of those chromatic notes. [...] But the distinguishing characteristic of the Scots music is the frequent and uniform iteration of the concords, more especially the third on the accented part of the bar.<sup>124</sup>

Indeed, the melody of Oswald's musette is diatonic, including only five semitones. In fact, the first section, with its one semitone (appearing in a cadence at the double bar), frequent thirds and seconds, sounds pentatonic. The opening two bars recall 'MacPherson's Lament' (Ex. 4.33).

**Ex. 4.33.** Oswald, Sonata No.1/iii, Musette Vivamente, bars 1-6.



<sup>123</sup> See Robert A. Green, et al., 'Musette', *Grove7*, xvii, pp. 420-1. The musette appears, for example, in Campra's *Les Ages*; Destouches' *Callirhoé*, and *The Diana*; Couperin's *Pièces de clavecin*; Bach's Third English Suite; Handel's *Alcina*, Trio Sonata Op. 5, No. 2, and Concerto grosso Op. 6.

<sup>124</sup> Hawkins, II, p. 562n. Also Burney (II, pp. 45-9) notes this characteristic of Scottish music.

MacPherson's Lament, bars 1-8.



In both musettes the first section ends on the tonic instead of a typical, binary-form dominant close, and the second section begins in the tonic. Phrases are four-bars long, except for one six-bar phrase in Eccles's musette. The simplicity of their structure and harmony, together with bucolic, cheerful and unpretentious melodies symbolise the shepherd's idealised simple and joyful life.

As the above study shows, within each dance type there is a variety of time signature, texture, and diversity in the minutiae of design of each dance type; sometimes different procedures are employed for the same dance. In addition to these sixty-six titled dances, there are movements, labelled only by tempo designation, that adopt some dance characteristics.

Several internal slow movements exhibit features typical of the saraband or minuet. For instance, the Largo (in 3/4) of Festing's Op. 4, No. 4 (8: || :8), with its frequent emphasis on second beats, is very clearly related to the saraband. The Andante of Holcombe's No. 5, meanwhile, is a minuet in 3/8. Its structure, as in Festing's Largo, is based on regular and balanced four-bar phrases (24: || :24). Its harmonic stress, rhythm and tempo reinforce the rhythmic emphasis on the first beat of the bar that gives the minuet its characteristic lilt. However, most of these internal slow movements do not follow one set of typical saraband or minuet characteristics. Consequently, it is more difficult to define them as one type or the other, which may well explain why they are not actually designated as dances. Further, both dances display similarities of rhythm, metre and phrase grouping (four-bar phrases, with a point of repose or release in the fourth bar). Although the accent on the second beat is particularly characteristic of the saraband, it



also appears in the minuet.<sup>125</sup>

McLean's Adagio of No. 7 is a typical example of a movement in which elements of these two dances are intermixed. It is placed before the Minuet, which can serve here as an immediate point of comparison and contrast. The Minuet is shaped by rigidly regular phrase structure (4+4: || :4+4), with the first beats emphasised (Ex. 4.34a). Another titled minuet incorporated in this collection – in Sonata XII for 'traverso' – opens with a crotchet upbeat, followed by five four-bar phrases (8: || :12). The harmonic vocabulary in both minuets is simple, and almost entirely diatonic.

**Ex. 4.34a.** McLean, Sonata No. 7/iv, Minuet, bars 1-8.

Like the above Minuet, the Adagio is in 3/4 (Ex. 4.34b) and moves mostly stepwise in crotchets and quavers, but its harmony is richer, including diminished fifths, seventh chords and chromaticism. Unlike McLean's titled minuets or the typical saraband, the phrases (6+4: || :4+6) are not regular and balanced. The movement opens with an upbeat, a feature which is more likely to be found in the minuet than the saraband. Its harmonic rhythm and rhythmic organisation display features of both dance types. For example, the rhythm in the opening phrase is typical of the minuet, whereas that in the final phrase resembles the saraband, with its strong second beats (Ex. 4.34b).

**b.** No. 7/iii, Adagio, bars 1-6, 17-20.

<sup>125</sup> See Little and Jenne, *Dance and the Music of J. S. Bach*, pp. 70, 96-7.



As in Gibbs's saraband, the climactic nature of the second beat is emphasised by the 5/4 chord and the trill.

Another example of a saraband/minuet-like movement is the Grave (3/4) of Croft's Sonata Quinta. In the Preface to the modern edition of this work, Ian Payne describes it as a 'sarabande-like' movement, although he does not provide a firm set of characteristics on which he based his statement. However, Harrison provides such characteristics: the Grave 'with its dotted rhythms, its monothematic four-measure phrase structure and its binary format is clearly of sarabande character'.<sup>126</sup> Indeed, regular phrases and binary form are typical of the saraband, but also of the minuet. The Grave's simple bass line resembles more closely Croft's titled minuets than his sarabands, in which the bass lines are elaborate and persistently accent second beats (Ex. 4.35).<sup>127</sup> In the Grave there is often a single harmony for the entire bar, emphasising the first beat of the bar. The characteristic saraband rhythmic pattern of a dotted crotchet on the second beat is not employed here. Croft's tempo indication is of little help, since both dances can be executed in slow tempos (as Gunn's 'Slow Minuet' in Sonata III).<sup>128</sup>

<sup>126</sup> Harrison, 'The Secular Works of William Croft', p. 186.

<sup>127</sup> See Howard Ferguson and Christopher Hogwood (eds.), *William Croft: Complete Harpsichord Works*, 2 vols. (London: Stainer and Bell, 1974).

<sup>128</sup> Although there seems to have been no consensus of opinion about the tempo of these two dances, one can notice that at the turn of the eighteenth century they are described in British sources more frequently as quick dances; later in the century they were associated more often with a slow tempo; see Graham Strahle, *An Early Music Dictionary: Musical Terms from British Sources 1500-1740* (Cambridge: Cambridge University Press, 2009), pp. 221, 316.

**Ex. 4.35a.** Croft, Sonata Quinta/iii, Grave, bars 1-8.



**b.** Suite No. 11 in E minor, Saraband, bars 1-4.



It seems that in the above examples, the character of performance (accents, ornaments, tempo) plays an important part in determining which dance type the movement most resembles. There are also several Largo movements in 6/8 or 12/8 that incorporate elements of the siciliana such as the characteristic dotted quaver-semiquaver-quaver figure on downbeats, and one- or two-bar phrases. Unlike the titled sicilianas discussed above, they do not start with an upbeat.<sup>129</sup>

Dance-like movements in rapid tempo are usually placed at the end of the sonata. They are in triple metre, either with giga or minuet characteristics, and are more stylistically consistent than internal slow dance-like movements.<sup>130</sup> In giga-like movements, phrases are generally of unbalanced and unequal lengths, written in constant ternary figures or jiggling rhythms in 6/8 or 9/8; ‘minuets’, however, are in 3/4 or 3/8, with regular and balanced phrases, and typical lilting character. Finally, there are movements or parts of movements that have a dance-like quality or ‘feel’ but they do not employ the rhythmic patterns of any specific, identifiable dance.

<sup>129</sup> Eccles No. 8/iii; Festing Op. 4, No. 3/iii, Op. 8, No. 3/iii; Gibbs No. 4/i.

<sup>130</sup> For example, giga-like movements: the last movements in Croft’s sonatas; Viner No. 1/iv; Humphries Nos. 1/iv, 5/iv, 6/iv; Valentine Op. 12, Nos. 5/iv, 12/iv; Festing Op. 1, Nos. 4/v, 9/v, 11/iv; minuet-like movements: Festing Op. 4, No. 3/v, Op. 1, No. 10/iv; Valentine Op. 12, No. 2/iv; Holcombe No. 2/iv.

## Tonality and harmony

One of the major differences between seventeenth-century and early eighteenth-century music is their tonal language. Throughout the seventeenth century one can observe a gradual reduction of the different modes in use, leading to the major/minor system, an increase in the number of keys of the well-tempered system and a growing significance of the fifth and third relationships.<sup>131</sup> Gioseffo Zarlino was the first theorist who recognised (*Le istitutioni harmoniche*, Venice, 1558) the major-minor qualities of thirds and sixths, and their importance in determining the affect of the modes. English musicians/theorists were also at the forefront of the tonal language's transformation, the gradual dissolution of modal thinking and the development of the functional system.<sup>132</sup> Thomas Morley in his *A Plaine and Easie Introduction to Practicall Musicke* (London, 1597) was one of the first writers to introduce the concept of key.<sup>133</sup> The treatises written by Thomas Ravenscroft ('Treatise of Musicke', MS, c.1610), John Coperario ('Rules how to compose', MS, c.1610), Thomas Campion (*A New Way of Making Fowre Parts in Counterpoint*, London, c.1613), Charles Butler (*The Principles of Musick*, London, 1636) and Christopher Simpson (*The Division Viol*, London, 1659) were in the vanguard in evolving the major advances in tonal theory.<sup>134</sup> Moreover, the modern concept of pairing relative major/minor was discussed for the first time in Thomas Salmon's *A Proposal to Perform Musick in Perfect and Mathematical Proportions* (London, 1688).<sup>135</sup>

<sup>131</sup> See Walter Atcherson, 'Key and Mode in Seventeenth-Century Music Theory Books', *JMT* 17/2 (1973), pp. 204-32.

<sup>132</sup> For a full account of the English contribution to the evolution of tonal theory, see Rebecca Herissone, *Music Theory in Seventeenth-Century England* (Oxford: Oxford University Press, 2000), pp. 174-93; also Jessie Ann Owens, 'Concepts of Pitch in English Music Theory, c.1560-1640' in *Tonal Structures in Early Music*, ed. Cristle Collins Judd (New York and London: Garland Publishing, 1998), pp. 183-246; Robert W. Wienpahl, 'English Theorists and Evolving Tonality', *ML* 36/4 (1955), pp. 377-93; and Atcherson, 'Key and Mode in Seventeenth-Century Music Theory Books', pp. 225-8.

<sup>133</sup> Morley was inspired by an Irish scholar, William Bathe (1564-1614), who lived in London in the 1580s and published *A Brief Introduction to the True Art of Music* (1584) and *A Briefe Introduction to the Skill of Song* (c.1592), in which he explained the concept of key; see Owens, 'Concepts of Pitch', pp. 200-1.

<sup>134</sup> All of these writers define the idea of key, scale and tone; but, as Herissone observed (*Music Theory*, p. 181), Campion is the most significant theorist in this tonal development as he was the first writer who made no reference at all to modal theories, and he outlined 'an entirely independent conception of key based on the major and minor triads and underscored by departure to related tonal areas'.

<sup>135</sup> Atcherson, 'Key and Mode in Seventeenth-Century Music Theory Books', p. 226.

Although by the early years of the eighteenth century twenty-four keys were fully recognised, there was still an ongoing debate between some Continental writers about the use of modes and keys in contemporary music. This debate was very vibrant in German theory and it continued well into the late eighteenth century,<sup>136</sup> whereas in Britain the theorists in general had not become involved in the polemics of modal theory since the second half of the seventeenth century.<sup>137</sup> It seems that Handel's comment on this subject in his letter (dated February 24, 1719) to Mattheson mirrored British theorists' attitude toward the modes:

As concerns the Greek modes, [...] Their knowledge is doubtless necessary to those who want to practise and perform ancient music, which formerly was composed according to such modes; however, since now we have been freed from the narrow bounds of the ancient music, I cannot perceive what use the Greek modes have in today's music.<sup>138</sup>

Indeed, the Greek or church modes have no use in eighteenth-century British violin sonatas. These works are written in a fully-established tonality, even though some show traits of the old practice of *musica ficta* manifested in the so-called incomplete key signature (the remnants of modality), i.e. the last sharp or flat is missing from the signature and is added by the composer wherever needed in the musical text. In the sets printed before 1736 one can still find some sonatas (17) in the keys of G, C, and F minor, and A, E, Bb, and Eb major that have one sharp or flat less in their signatures (see

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<sup>136</sup> For example, in the treatises of Mattheson, *Das neu-eröffnete Orchestre I* (Hamburg, 1713) and *Orchestre II* (1717); Johann H. Buttstett, *Ut, mi, sol, re, fa, la, tota musica et harmonia aeterna* (Erfurt, 1715); Franz Murschhauser, *Academia musico-poetica* (Nuremberg, 1721); Johann Joseph Fux *Gradus ad Parnassum* (Vienna, 1725); and Meinrad Spiess, *Tractatus musicus compositorio-practicus* (Augsburg, 1745); also a number of German keyboard works used church keys, see Joel Lester, 'The Recognition of Major and Minor Keys in German Theory: 1680-1730', *JMT* 22/1 (1978), pp. 65-103 (pp. 90-1).

<sup>137</sup> Herissone, *Music Theory*, p. 181. The following is only a sampling of British theorists who discussed the use of keys and showed a lack of interest in continental modal theory: Christopher Simpson, *A Compendium of Practical Musick* (London, 1667) lists 14 keys and observes that as for modes 'not any great use we have of them'; John Playford, *Breefe Introduction to the Skill of Musick* (London, 1697) and Henry Curson, *The Theory of Sciences Illustrated* (London, 1702), both note only keys (16); Alexander Malcolm, *A Treatise of Musick* (Edinburgh, 1721) and Peter Prelleur, *The Modern Musick-Master*, 2 vols. (London, 1731) who treat the modes as part of 'the ancient Harmonick'. According to Herissone (*Music Theory*, p. 174), Dowland's 1609 translation of Andreas Ornithoparcus' *Micrologus*' (originally issued in Leipzig, in 1517) was the only book published in seventeenth-century England that contained 'a full and accurate account of modal theory'. Notably, already in 1656 John Wilson wrote a series of fantasias for 12-course lute in all the 24 major and minor keys, see Gb-Ob, Ms Mus.B.1.

<sup>138</sup> Lester, 'The Recognition of Major and Minor Keys in German Theory', pp. 90-1.

Appendix C), whereas after 1736 only three sonatas, all in C minor, have an incomplete signature (two flats). As early as 1688 Salmon in *A Proposal to Perform Musick* had complained about inconsistency in the use of signatures, choosing the key of C minor as an example:

No man can set about performing any thing in Musick, without knowing his Key. This deserves to be consider'd, that the Writers of Musick may more certainly know where to fix their Flats and Sharps at the beginning of a Lesson or Song, and the number of them that is requisite: for as in Vocal Musick 'tis a vast trouble in Sol-fa-ing to put Mi in a wrong place, so it is in Instrumental Musick, to have an Information renewed in several places thorough the whole Lesson by a Flat or a Sharp, which might have been known at first, once for all. As for instance, C Key is now often chosen for a Lesser Third; there is no doubt but the Composer would have a Lesser Sixth as well as a Lesser Third, (as appears by the interspersed Flats); if so, there ought to have been three Flats prefixed, that A might be flat as well as E.<sup>139</sup>

In 1715 Daniel Robinson warned students about musicians who were 'defective in writing proper keys' but, unlike Salmon, he gave A major as an example:

There has [*sic*] been Musicians, and some there are still, who are a little defective in placing such a Number of these Characters next after the Cliff, as is requisite to the Nature of their proper Keys; for Instance in the Key called A re Sharp, which has three Sharps the last of them, which is in G, is often left out; [...] the like Defect there is in several other Keys, yet notwithstanding, in whatsoever Part of a Lesson any one Note shall happen to be, which had not its Character placed at the Beginning, that Note shall certainly have it placed immediately next behind it, whether it be a Flat, or whether it be a Sharp.<sup>140</sup>

Nine years after Robinson's remarks, William Turner in *Sound Anatomiz'd* (1724) noted that 'many heavy Complaints have been made [...] against most Composers of *Musick*, who are very much blamed, (I will not say with what Reason) for the Omission of (now and then) a *Flat* or a *Sharp*, which they ought to place before the *Cliff*'.<sup>141</sup> Although Turner does not give the 'Reason', an explanation of why composers use one flat less in

<sup>139</sup> Quoted in Herissone, *Music Theory*, p. 192.

<sup>140</sup> Daniel Robinson, *An Essay upon Vocal Musick* (Nottingham, 1715), pp. 48-9.

<sup>141</sup> William Turner, *Sound Anatomiz'd, in a Philosophical Essay on Musick* (London, 1724), p. 79. Turner presents 18 keys with complete signatures and, additionally, he explains how many flats and sharps should be placed at the beginning of a piece in each key.

signatures comes from North: 'In the cours of the musick the occasion to use them [flats] comes so seldome, that masters often choos to mark them at the note, rather then at the line which might occasion other marking of as much trouble'.<sup>142</sup> This may explain why, of the twenty incomplete signatures found in the sonatas examined, thirteen are in flat keys.

Significantly, in none of the above comments is a modal transposition mentioned as the cause of writing irregular key signatures. According to Atcherson, when C minor is written with a two-flat signature 'we can be sure that it was thought of as transposed Dorian. When given a signature of three flats, the relative major/minor system is likely to be assumed'.<sup>143</sup> A comparison of Festing's two C-minor sonatas, one written with two flats (Op. 1, No. 2) and one with three flats (Op. 4, No. 2), reveals that Festing did not use two distinct tonal structures in these sonatas.<sup>144</sup> In other words, they do not embody Atcherson's distinction between pieces with complete and incomplete signatures. Further, the examination of other sonatas with incomplete signatures does not confirm the notion of mode transposition (for example, Valentine's Op. 12, No. 1 and Op. 13, No. 5 in A major; and Op. 12, No. 10 and Op. 13, No. 1 in Bb major). It should be remembered that the theory of modes was neither popular nor well understood in eighteenth-century Britain.<sup>145</sup>

With the exception of the six sonatas discussed below, the beginnings and ends of all sonatas explicitly define the key of a composition. They start with the tonic of the

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<sup>142</sup> Chan and Kassler, *The Musicall Grammarian*, p. 121 (f.25v).

<sup>143</sup> Atcherson, 'Key and Mode in Seventeenth-Century Music Theory Books', p. 215.

<sup>144</sup> The following elements have been compared: the use and significance of the A and Ab notes (a tendency to move either to the sharp or flat side of the tonal centre), beginnings (the tonic, subdominant and major dominant at the beginning of both works strongly establish the key), chords, cadences, chromaticism, a melodic and harmonic emphasis on 3, 4 and 5. Also in both works there is the consistent tonal treatment of the sharp seventh.

<sup>145</sup> Herissone, *Music Theory*, pp. 174-93. Apart from the sources listed in note 137 above, it is worth adding Robinson's remarks about Dorian and Mixolydian modes, expressed in his *Essay*, p. 56: 'Their Air is not near so pleasing and agreeable to the Ear, as that of those in A [natural] and C [natural]; you may find of them here and there in antient Musick, particularly amongst the Psalm Tunes which are sung in the French and Dutch Protestant Churches, but I cannot remember I have ever met with either of these Keys in any Musick that has been publick for at least these forty Years; so that I am subject to think, they are now quite out of Use and Request'.

sonata's key, in the majority of which the tonic note is in the bass.<sup>146</sup> Only in four sonatas is the first chord in the bass the dominant, preceded by a tonic triad spread out over two or three beats in the violin part (Ex. 4.36).<sup>147</sup>

**Ex. 4.36a.** Valentine, Sonata Op. 12, No. 7, Adagio, bars 1-2.



**b.** Festing, Sonata Op. 1, No. 6, Adagio, bar 1.



In these two similar examples a strong I-V progression is outlined by the violin. The tonic, falling on the first beat of the second (Festing) or third bar (Valentine) is the goal at which the bass line seems to have been aiming. Although the tonic appears shortly in the preceding bar, it gives only a transitory fulfilment suppressed by the following leading note, whose role is to prepare a listener for the arrival of a stronger resolution. In the majority of the sonatas considered the opening tonic chord is followed by the dominant and usually immediately in the first bar. There are also sonatas in which the tonic moves to the dominant through other chords such as the subdominant, or the supertonic (the typical sequence is: I-ii<sup>(7)</sup>-V<sup>(7)</sup>-I), or the submediant.<sup>148</sup> Festing's Op. 4, No. 2 in C minor is the only one beginning with a tonic-Neapolitan sixth progression (i- $\flat$ II<sup>6</sup>-iv-V-i). To sum up, the key-centre of each sonata is established in the opening bars.

<sup>146</sup> In the following sonatas the bass opens with the third or fifth of the tonic: Eccles No. 2; McLean No. 1; Gunn No. 5; Gibbs No. 7.

<sup>147</sup> Valentine Op. 12, No. 7; Festing Op. 1, No. 6, Op. 4, No. 8, Op. 8, No. 6.

<sup>148</sup> For example, the I(i)-IV(iv) progression opens: Valentine Op. 12, Nos. 1, 2, Op. 13, Nos. 4, 5; Festing Op. 1, Nos. 1, 3, 4, 7; the I(i)-ii(II) sequence: Festing Op. 7, No. 1, Op. 8, Nos. 2, 3; Eccles No. 2; Valentine Op. 12, Nos. 4, 9; McLean No. 1; Holcombe No. 3; Gibbs No. 3; and the i(I)-VI(vi) progression: Festing Op. 1, Nos. 2, 11, Op. 7, No. 2.



Moreover, the gambit phrases are often generated from the tonic triad or the tonic scale, and some of them are made up solely of these elements (Ex. 4.37).

**Ex. 4.37.** Valentine Op. 13, No. 6/i, Allegro, bars 1-8.



The tonic and dominant are stressed here by means of full chords, resembling the conventional ‘hammer-strokes’.

All of the 109 sonatas end with a perfect cadence in root position (V-I). Typically, the dominant is marked with a 4-3 suspension, which adds tension and dissonance that require a resolution. Only in Holcombe’s set does every piece close on the tonic preceded by the dominant with a seventh added.

Six sonatas by Festing, Gunn and Gibbs are rare examples in which the keys (modes) of the first and last movements are different. In Festing’s Op. 4, No. 8 and Gunn’s No. 3 the key shifts from E minor to E major, in Gibbs’s No. 1 from D minor to D major, and in Gibbs’s No. 7 and Festing’s Op. 7, No. 3 from A minor to A major; whereas Gunn’s No. 2 goes in the opposite direction – A major in the two first movements turns to A minor for the final Minuett. Consequently, these sonatas are described in the present study as works in the keys of a/A, e/E and d/D without specifying their modes. It is probable that Gunn and Gibbs were inspired by Festing’s Op. 4, No. 8. Such changes of mode at the end of a piece can also be found in D. Scarlatti’s sonatas, for example, K. 22 (c-C), 30 (g-G), 107 (F-f), and 519 (f-F).

In keeping with these examples contemporary theory books simply specify that a piece must conclude on the ‘Key Note’, in the bass, from which the key takes its

denomination (without mentioning the tonic chord).<sup>149</sup> The statement ‘Key Note’ is obviously less restrictive as it does not impose the restraint of mode. It seems, however, that the above composers decided to change the mode in the last movement for affective reasons. In a prevailing minor-mode work the use of a major mode in the last movement, which is airy and light in character, might be understood as an irony, deception or *curiosità*, whose aim was to surprise listeners. In Gunn’s No. 2, on the other hand, the change from the joyful, bright A major to the tender, sweet and often linked with eroticism (as in Purcell’s songs) A minor enhances the meaning and gentle character of the Minuett, entitled ‘Amorosso’ [*sic*].

In McLean’s No. 1 the principal key is announced in the middle of the first movement. The sonata opens with a lyrical statement in D minor (based on nothing but dominant relationships), which after nine bars bursts out with a blaze of glory in D major, changing the movement’s character and also bringing some pathos to it. This transition of mood is reinforced by a *forte* marking and a move from crotchet motion to dotted rhythms. The subsequent movements are in D major, B minor and D major.

Of the 109 sonatas concerned, 75 are composed in major keys, 28 in minor and 6 in minor/major. 16 different keys (9 major and 7 minor) have been used altogether (Table 4.5) and, except for B major, these are the keys most frequently recommended in British contemporary treatises. Although theorists recognised 24 keys, they usually described only 16 or 18 keys in total, up to four flats and four sharps – as these were enough to ‘please the ear’ and were not difficult.<sup>150</sup>

Key signatures with sharps (54) outnumber those with flats (44); seven pieces are in natural keys, three in A minor/major and one in D minor/major. There is only one

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<sup>149</sup> See, for example, Curson, *The Theory of Sciences Illustrated*, p. 149; Robinson, *An Essay upon Vocal Musick*, p. 30; Malcolm, *A Treatise of Musick*, pp. 266, 342-3; and John Francis de la Fond, *A New System of Music* (London, 1725), p. 45.

<sup>150</sup> See Robinson, *An Essay upon Vocal Musick*, pp. 40-2, 53-6, where he presents 16 keys and gives an explanation of the enharmonic reasons for not using keys with more than 6 sharps and 6 flats, and also mentions a connection between temperament and the range of keys in use. See also Turner, *Sound Anatomiz’d*, pp. 73-8 (18 keys presented).

sonata in the key with as many as five sharps, B major (Valentine Op. 12, No. 12) and one with four flats, F minor (Festing Op. 1, No. 11).<sup>151</sup> The most frequently chosen keys are: A major (13+3 a/A), D major (13+1 d/D), Bb major (12), E major (11+2 e/E), C minor (8) and G major (8). The ‘open-string’ keys predominate, which is not surprising as they are more convenient for violinists.

**Table 4.5.** Keys of the early eighteenth-century British violin sonatas examined.

Composer and date of publication	Keys
Croft (1700)	A, b, g
Viner (1717)	g, A, d, Bb, E, a
Eccles (1723)	D, Bb, d, G, e, E, c, A, Eb, F
Humphries (1726)	A, F, Bb, E, c, G
Valentine (1728) (c.1735)	A, c, G, F, Eb, D, g, C, b, Bb, E, B Bb, E, F, Eb, A, D
Festing (1730) (1736) (1747) (c.1750)	E, c, A, Eb, D, a, Bb, d, G, D, f, Eb A, c, E, D, b, Bb, F, e/E b, C, a/A, E, A, g G, A, D, D, D, D
McLean (1737)	D, g, A, a, E, c, F, Bb
Holcombe (1745)	c, G, E, a, d, D
Gunn (1745)	Bb, A/a, e/E, b, c, D
Gibbs (1746)	d/D, A, G, Bb, E, F, a/A, Eb
Oswald (c.1747)	Eb, C, A, Bb, Bb, G

The overall key organisation in the sets of Viner and Holcombe is a model of balance and variety (the proportion of minor, major, flat and sharp keys). The choice of tonalities in the *Solos* of Viner, Eccles, Humphries, Valentine (Op. 13), Festing (Op. 1), McLean, Gibbs, and Oswald follows a similar pattern as Corelli’s Op. 5 and Geminiani’s Op. 1: flat-key signatures constitute half of all keys employed in each collection.

<sup>151</sup> According to Pepusch (*A Treatise on Harmony*, p. 4), ‘The Seventh Species of Octave which begins from B, cannot be considered as a Key, it not having a True Fifth as the others have; and if in order to use it we sharpen F to give it a true Fifth, we in Effect do but transpose the Key of E a Fourth lower, or a Fifth higher’.

However, in the majority of these sets the balance of major and minor keys is not as perfect as in Corelli's church sonatas. This increasing preference for major keys reflects a general change in musical fashion, as is evident in the sonatas of, for example, J. S. Bach, Handel, Vivaldi, Tartini and Locatelli, and composers of the latter half of the eighteenth century.

Valentine's Op. 13, Oswald's *Solos* and Festing's Op. 8 are written entirely in major keys; Festing's Op. 8, Nos. 3-6 inclusive even adopt the same tonality, D major. One of the reasons for the limited variety of keys in Festing's Op. 8 could be that, as this set was not published by the composer, he may have had little or no influence on the publishing process. Such a frequent repetition of a key within a set of sonatas was extremely rare but not unique, as is evident from Valentini's 12 *Fantasia musicali*, Op. 3 (1706), which includes as many as six works in D major. In each of Festing's successive collections of *Solos* not only the number of sonatas in minor keys decreases but also that with flat-key signatures: from six in Op. 1, to three in Op. 4, one in Op. 7 and none in Op. 8.

In sixty-three sonatas one of the movements, usually the third, is written in a contrasting key from the home key, and in four sonatas as many as two movements involve a change of key.<sup>152</sup> Among all these movements only three are in rapid tempo.<sup>153</sup> The possibility of moving one of the sonata's movements to another key is not explored extensively in the collections of Croft (1700), Viner (1716) and Eccles (1723), each incorporating just one or two (Viner) such 'modulating' movements. This is in sharp contrast to Humphries's set of *Solos* (1726), in which, with the exception of No. 5, each third movement adopts the relative minor. Significantly, in these four collections the movements depart from the home key to the relative minor in all but one case (Viner No. 5/iii). From the 1730s, however, the composers analysed seem generally to have been

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<sup>152</sup> The movements divided into a few separated independent sections (marked as such by the composer) in which one of the sections involves a change of the key are also included in this group of 'modulating' movements. These are: Gunn No. 6/i; Festing Op. 4, Nos. 5/v, 7/iii, Op. 7, No. 1/iii, Op. 8, No. 5/iv. The sonatas with two movements in different keys are: Festing Op. 4, Nos. 7/ii, iii, 8/iii, v, Op. 7, No. 3/iii, v; and Gunn 6/i, ii.

<sup>153</sup> Gunn Nos. 4/iii (Vivace), 6/i (Allegro); and Oswald No. 1/iii (Musette Vivamente).

more adventurous in employing other key relationships between movements.

As Table 4.6 illustrates, a change of key appears more often in major-key sonatas (54 of 71) and the relative minor is the most frequently chosen key, followed by the parallel minor. Many contemporary sonatas confirm (including those by Corelli, Geminiani, J. S. Bach, and Handel) that the relative key was at the time a favourite key for inner movements.<sup>154</sup> In minor-key sonatas movements usually move to the parallel major. The keys of the mediant in major-key sonatas, and submediant in minor-key sonatas, and the dominant in both modes are used very sporadically.<sup>155</sup> Two keys – F-sharp and C-sharp minor, which are not listed in Table 4.5, are employed as secondary keys in several sonatas.<sup>156</sup> The high proportion of movements in minor keys somehow compensates for the less frequent use of this mode as the principal tonality in these sonatas.

**Table 4.6.** Key relationships

In major	Number of Movements	In minor	Number of Movements
Relative minor (Submediant)	35	Parallel major	9
Parallel minor	14	Relative major (Mediant)	5
Dominant	4	Dominant	1
Mediant	1	Submediant	2

Among the twenty-three movements written in the parallel key as many as thirteen are by Festing; five of these occur in Op. 4 and eight in his last two *Solos* (see Appendix C). The remaining ten movements are by Viner, Valentine, Gunn, Gibbs and Oswald.

Interestingly, in Geminiani's Op. 1 this key relation is not used for interior movements, but it appears in five sonatas of his Op. 4 (Nos. 1, 6, 7, 11, 12). The Italian maestro (along

<sup>154</sup> In Mattheson's guide to modulation through all the keys the relative key is more closely related than the opposite mode, see Mattheson, *Kleine General-Bass-Schule* (Hamburg, 1734), p. 131; and Bukofzer, *Music in the Baroque Era*, p. 385.

<sup>155</sup> Dominant: Festing Op. 1, Nos. 3/iii, 11/iii; Valentine Op. 13, No. 5/ii; Gunn No. 6/i; Oswald No. 1/iii; Submediant in minor-key sonatas: Festing Op. 1, No. 6/iii, Op. 7, No. 6/iii; and Mediant in major-key sonatas: Valentine Op. 12, No. 3/iii.

<sup>156</sup> F# minor: Croft Quarta/iii; Valentine Op. 12, No. 1/iii; Gibbs No. 2/iii; C# minor: Valentine Op. 12, No. 11/iii; McLean No. 5/iii; Holcombe No. 3/iii; Gibbs No. 5/iii.

with Gunn, Gibbs and Oswald) may well have been inspired by his own pupil's Op. 4 sonatas.

The most common ending to internal movements is the perfect cadence, almost always in root position so as to give a strong concluding harmonic progression. In the sets of Eccles and Oswald a perfect cadence in root position is the only ending chosen for each movement. Apart from perfect cadences, some movements, usually the first or third, conclude with a half-cadence, which creates a strong harmonic link between two movements. Typically, the dominant is approached by the subdominant or its dominant. In these cadences root position chords are outnumbered by inversions. However, in all the inverted cadences only the first of the two chords is inverted. As in Corelli's sonatas, the majority of the movements in the relative minor end on their dominant (V of vi in the original major tonality) and usually with the Phrygian semitone descent in the bass. Almost all the movements that moved to other keys than the relative minor close on their tonic chord. Interrupted and plagal cadences, with their weaker conclusion, do not appear at the ends of movements.

One of the most characteristic, fundamental and consistent unifying devices used in these sonatas is cadential cross-reference. As already discussed, the cadential correspondences are especially apparent in binary and ternary forms. However, they also appear between movements within a sonata and sometimes even between separate sonatas. In Valentine's *La Villeggiatura* (Op. 13) such cross-reference between sonatas is especially prominent and consistent, showing the composer's deep concern for overall unity and the integrity of the set as a whole. The collection's first movement sets up a cadential formula which is reused in each following Solo, recurring almost identically at the end of eleven movements, including the finale, and thereby rounding off the entire set. Ex. 4.38 illustrates three examples of cadential recycling with hardly any modification.

**Ex. 4.38a.** Valentine, Op. 13, No. 1/iii, Allegro, bars 52-3; **b.** No. 2/i, Allegro, bars 69-70; **c.** No. 4/ii, Allegro, bar 43.

(a) (b) (c)

A similar care for cadential linkages between all the sonatas is apparent in Humphries's set, particularly between his slow movements with their corresponding cadential phrases (Ex. 4.39).<sup>157</sup>

**Ex. 4.39a.** Humphries, No. 1/i, Adagio, bars 16-17; **b.** No. 3/i, Adagio, bars 11-13; **c.** No. 2/i, Adagio, bars 15-17; **d.** No. 6/i, Adagio, bars 17-19.

(a) (b)

(c) (d)

Far more common, however, is cadential cross-reference between movements within a sonata (a typical unifying device in Corelli's works). Repetitions of the cadential material are never exactly the same, as shown in passages below extracted from sonatas published at the beginning and end of the period under scrutiny.

<sup>157</sup> See also Nos. 2/iii (Largo, bb. 27-9), 5/i (Grave, bb. 21-3), and 4/i (Adagio, bb. 29-31).

**Ex. 4.40a.** Croft, Sonata Quinta, Adagio, bars 3-4, and [Vivace], bars 68-70.

The cadence closing the first phrase of Croft's Sonata Quinta appears in a modified version at the end of this sonata.

**b.** Festing Op. 8, No. 6, Largo, bar 11, and Aria, bars 12-13.

This is one of several cadential correspondences found in Festing's Op. 8, No. 6. In the last movement Festing recalls the cadence from the first movement, but in a simplified form.

Cadences that occur in the movements to mark the ends of phrases and sections are predominantly perfect and half-cadences. Sometimes the interrupted cadence, known in the eighteenth century as *cadenza d'inganno*, is also employed, usually as a V-IV<sub>6</sub> progression. It appears in places where a full close would wreck the incomplete and unexpected ending the composer desires. Gibbs's Largo of No. 3, divided into a theme and five variations – constructed as nine-bar periods, presents an excellent example of such use of this cadence. In each period the four-bar antecedent ends on a half-cadence (I-V), after which its five-bar consequent continues. A listener expects the harmonic tension that Gibbs has built up in the first seven bars to be resolved after the dominant in the eighth bar, but a subdominant follows instead of the anticipated tonic (Ex. 4.41).



A feeling of longing and expectation is heightened by short rests appearing after the subdominant in its first inversion. The tension, however, is not released until the first beat of the next nine-bar period.

**Ex. 4.41.** Gibbs, Sonata No. 3/i, Largo, bars 7-10.

A similar feeling of expectation is created by the interrupted cadence that ends the ‘Spiritoso’ section of Festing’s Op. 8, No. 5/i, bars 35-6:

Considering the contribution of perfect and half-cadences to the overall strength and vigour of the harmony and their role in establishing modulation, their overwhelming predominance in the sonatas analysed is not surprising. However, the energy inherent in the dominant, particularly with a seventh added, and its strong gravitational pull towards its tonic are not confined to perfect cadences at the ends of phrases and movements.

Dominant relations are by far the most common harmonic progressions in these works. Along with the V-I relation, the dynamics of the second- (V of V), third- (VI to II) and fourth-level (III to VI) dominants are explored. Some of the movements use almost continuous dominant progressions on one or several tonal centres (as in Croft’s *Quarta/i*, Eccles’s Nos. 1/i, 3/i, or Gibbs’s No. 3/iii). The thrust of these relations gives a powerful harmonic impetus to the movement and strengthens the feeling of a tonal centre.

Moreover, in order to generate more tension, a seventh is often added to chords on every

degree of the scale.<sup>158</sup> With the exception of the Eccles, Oswald and Holcombe sets, a series of consecutive sevenths is a characteristic feature of the sonatas studied. Such series often appear in passages based on fifths progressions (usually falling) as, for instance, in bars:

6-8 of Humphries's No. 4/ii (c<sup>7</sup>-f<sup>7</sup>-B<sup>7</sup>-E<sup>7</sup>-A<sup>7</sup>-d<sup>7</sup>-g<sup>7</sup>-c<sup>7</sup>-f<sup>7</sup>-B<sup>7</sup>)

18-20 of Festing's Op. 1, No. 2/ii (c<sup>7</sup>-f<sup>7</sup>-Bb<sup>7</sup>-Eb<sup>7</sup>-Ab<sup>7</sup>-d<sup>7</sup>-g<sup>7</sup>-c<sup>7</sup>-F<sup>7</sup>),

46-50 of McLean's No. 1/ii (B<sup>7</sup>-e<sup>7</sup>-A<sup>7</sup>-D<sup>7</sup>-G<sup>7</sup>-c<sup>7</sup>-F<sup>7</sup>-b<sup>7</sup>-E<sup>7</sup>),

17-19 of Gibbs's No. 2/ii (G<sup>7</sup>-C<sup>7</sup>-F<sup>7</sup>-B<sup>7</sup>-E<sup>7</sup>).<sup>159</sup>

A second common pattern involving a seventh is a chain of 7-6s over a descending scale in the bass (Ex. 4.42).<sup>160</sup>

**Ex. 4.42a.** Gibbs, Sonata No. 2/i, Adagio, bar 15.

By highlighting and embellishing the sevenths and sixths in the violin part, Gibbs gives a radiant quality to this sequence. The sixth of each chord is held up for a quaver until the sixth of the next chord appears, thereby creating an impression of dialogue and interplay between the continuo and violin. The entire structure of Humphries's Nos. 3/iii and 5/iii is based on a chain of 7-6 chords (Ex. 42b).

<sup>158</sup>The significance of the seventh chord is discussed by North, see Chan and Kassler, *Cursory Notes of Musicke*, p. 185; and by Rameau in his *Treatise of Harmony*, pp. 114-18.

<sup>159</sup> Long chains of consecutive sevenths are, for example, in: Croft *Quarta/i* (bb. 4-5); Humphries No. 5/iv (bb. 37-42, 46-50); Festing Op. 1, Nos. 2/iv (bb. 10-15), 8/ii (bb. 22-3), iv (bb. 16-19), 11/ii (bb. 16-18), Op. 7, No. 3/iv (bb. 5-6); McLean No. 1/iv (bb. 49-53); Gibbs Nos. 1/ii (bb. 29-30), 5/ii (bb. 35-7), iv (bb. 3-5).

<sup>160</sup> See, for example, Viner Nos. 1/i (bb. 6-8), 4/i (b. 3); Humphries Nos. 1/ii (bb. 62-4), 2/i (bb. 2-4), 4/i (bb. 5-6), 6/i (bb. 9-10, 14-16); Valentine Op. 12, No. 1/i (bb. 2-3); Festing Op. 4, No. 1/i (bb. 25-6), Op. 8, No. 2/ii (bb. 38-40); McLean Nos. 1/iv (bb. 32-5), 2/ii (bb. 7-8, 16-17, 21-2, 32-3), 6/iii (bb. 2-4); Gibbs Nos. 3/ii (bb. 9-13), 4/ii (bb. 11-13); and on a rising scale: Viner No. 3/iv (bb. 40-7).

b. Humphries, Sonata No. 5/iii, Adagio, bars 1-8.

In several such progressions the bass line is more active, shown below.

c. Viner, Sonata No. 5/iii, Grave, bars 22-6.

Sometimes these two patterns of seventh chords are employed in succession. In bars 15-18 of Croft's Sonata Quarta/ii a series of V-I alterations ( $IV^7-vii^7-iii^7-vi^7$ ) is followed by 7-6s over a bass line flowing melodically from e to B.

Diminished chords, whether fifths or sevenths, are employed very sporadically only in Oswald's and Eccles's sonatas.<sup>161</sup> Croft, Viner, Holcombe and particularly Valentine favour the diminished fifth chord. The harsh diminished seventh gained in status significantly in the sonatas of Gibbs, Festing, Gunn, Humphries, and McLean.<sup>162</sup> The dissonant quality of the diminished chord on the sharpened fourth and its strong driving force towards the dominant make it one of the favourite chords at climactic points

<sup>161</sup> The diminished seventh appears in Oswald's set only twice: Nos. 2/iii (b. 2) and 6/iii (b. 18), and not at all in Eccles's set (only a few diminished fifths are employed).

<sup>162</sup> Notably, at the beginning of the eighteenth century North observed that 'our musitians doe not so well like' the diminished seventh; see Chan and Kassler, *Cursory Notes of Musicke*, p. 189. North wrote this manuscript in the years 1698-c.1703.

placed directly before the release of the accumulated tension (Ex. 4.43a), or shortly before the final cadence (Ex. 4.43b, see also Appendix A, Exx. 1, 4).

**Ex. 4.43a.** Gunn, Solo No. 6/iii, Allegro, bars 36-8.



The rising melody and widening intervals in bar 36 create a crescendo of excitement, which in the next bar is prolonged by the diminished seventh. The rests and a sudden change of tempo heighten the feeling of expectation, and at the same time reinforce the arrival of the tonic (D major) in bar 38.

**b.** Festing, Op. 1, No. 4/iv, Allegro, bars 73-7.



Such preparation for the final cadence is a common device of intensification used in music at the time (for instance, in Geminiani's Op. 1, No. 3/ii, or Bach's first fugue of the *Art of the Fugue*). The diminished chord is also employed as a means of emphasising various emotions and affects and enhancing expression (discussed later).

In addition to consecutive sevenths and series of 7-6s, the following harmonic formulas are the *sine qua non* of this early eighteenth-century style (Ex. 4.44a-b):<sup>163</sup>

a) a descending or ascending series of sixth chords (i.e., rows or scales of first inversions

<sup>163</sup> All of these patterns were the basic compositional devices of the period, as presented by Francesco Gasparini in his treatise *L'Armonico pratico al cimbalo* (Rome, 1708).

with no dominant implications at all);<sup>164</sup>

b) 5/3-6/3 progressions over a bass rising stepwise;<sup>165</sup>

c) the succession of 4/2–6 chords, often over a syncopated bass (Ex. 4.27b).<sup>166</sup>

**Ex. 4.44a.** Holcombe, Sonata No. 5/ii, Presto, bars 14-15.



**b.** Valentine, Sonata Op. 13, No. 4/i, Largo, bar 2.



A comparison of the 1700 (Croft) and *c.*1750 (Festing) sets suggests an increase in the use of the six-four chord (whether passing or cadential), particularly in the sonatas issued in the last five years of this period (by Holcombe, Festing, Gunn, Gibbs and Oswald). There was no consensus of opinion among contemporary theorists whether this chord was a consonant or a dominant. On the one hand, the six-four in a metrically strong position was understood as a dominant chord with a double appoggiatura or suspension, a dissonance requiring a resolution. As Malcolm put it, ‘The Ear would not rest in this Close [G-c-e-g], because there is a Tendency in it to something more perfect; for the true *Key* in these Four is *c*, to which the *3d* and *5th* is applied’.<sup>167</sup> On the other hand, some

<sup>164</sup> For example, Viner No. 6/iv (bb. 57-8); Valentine Op. 12, Nos. 3/ii (bb. 8-9), 5/i (b. 7), 6/iv (bb. 9-10); McLean No. 5/iv (bb. 32-7); Holcombe Nos. 2/i (bb. 4-5), 5/ii (bb. 14-15); Festing Op. 7, No. 3/ii (b. 7).

<sup>165</sup> For example, Croft Quarta/ii (bb. 13-14); Humphries No. 3/ii (bb. 2-5, 20-6); Eccles No. 6/i (bb. 5-8, 15-17); Valentine Op. 13, No. 4/i (bb. 1-2, 7); McLean No. 1/iv (bb. 18-19).

<sup>166</sup> For example, Viner No. 4/iv (bb. 32-6); Humphries No. 1/iii (bb. 1-6); Valentine Op. 12, Nos. 1/ii (bb. 45-9), 4/iii (bb. 1-7); Festing Op. 1, Nos. 4/iv (bb. 26-9), 10/ii (bb. 22-8), Op. 8, Nos. 1/iii (bb. 16-18), 2/ii (bb. 34-6); McLean No. 4/iv (bb. 11-13); Gunn No. 2/i (bb. 9-11, 14-15); Gibbs Nos. 1/i (bb. 7, 10, 21), ii (bb. 23-5), 2/i (bb. 23-5), 4/i (bb. 25-6), 5/i (bb. 5-6).

<sup>167</sup> Malcolm, *A Treatise of Musick*, p. 278.

theorists treated this chord as a second inversion of the tonic triad, thereby as a consonance.<sup>168</sup> C. P. E. Bach tried to combine these two opposite views, arguing that the cadential six-four was the second inversion of the tonic triad and at the same time a discord. In his opinion the chord's dissonant character was caused only by the fourth inserted between the bass and one of the upper voices, whereas the sixth was consonant.<sup>169</sup>

In the sonatas issued in the 1740s the ends of movements and internal closures are articulated more frequently by the cadential 6/4 progression. The frequency of such closures is particularly high in Oswald's sonatas. For example, the first movement of No. 3 comprises three four-bar phrases (4: || :4+4: ||), each of which is subdivided into a two-bar antecedent and a two-bar consequent. All two-bar phrases end with the dominant 6/4-5/3 progression, but only those closing the A and B sections are followed by the tonic in the home key. These various degrees of 6/4 closure emphasise the hierarchy of the movement's structure. The higher frequency of the cadential 6/4 progression in Oswald's sonatas, as compared to earlier sonatas, can be related to changes in style and aesthetic values. Well-defined musical patterns, symmetry, sectionality, periodicity, and clear structural divisions created by, among other factors, decisive closures were increasingly more fashionable than the Baroque ideal of continuous movement and motif elaboration. Sequences of six-four chords, such as those shown below (Ex. 4.45), also became more common in the 1740s sonatas; for example, nothing of the kind appears in Croft's set.

**Ex. 4.45.** Festing, Sonata Op. 8, No. 5/iii, Allegro Spiritoso, bars 8-12.

The image shows a musical score for a piano piece. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 6/8. The music is in a 6/8 time signature. The treble staff contains a series of eighth notes, while the bass staff contains a series of six-four chords. The chords are marked 'forte' and 'piano' and are labeled with figured bass notation: 6 4 5 3 and 6 4 5 3.

<sup>168</sup> See Chan and Kassler, *The Musically Grammarian*, p. 139 (f.39v).

<sup>169</sup> C. P. E. Bach, *Essay*, ch. 5, pp. 226-7.

The art of composition and knowledge of modulation were considered as one and the same by early eighteenth-century theorists, who understood modulation in a broader sense than today. To quote Malcolm:

Under the Term of *Modulation* maybe comprehended the regular Progression of the several Parts thro' the Sounds that are in the *Harmony* of any particular Key as well as the proceeding naturally and regularly with the *Harmony* from one *Key* to another: The Rules of *Modulation* therefore in that Sense are the Rules of *Melody* and *Harmony*.<sup>170</sup>

In other words, the modulation embraces harmonic progressions either within the same key or from one key to another. Of course, harmonic progressions in the former (discussed above) and latter meanings are subject to the same harmonic principles and procedures. The short displacement of key-centre serves to heighten the musical tension, or as Pepusch eloquently put it, 'The *Modulation* in one Key, without going into any other, affords great Variety, still 'tis not so agreeable as the *Modulation* that goes into *other* Keys from it, because the Ear grows tired at last with hearing Harmonies which, tho' vary'd, are very near the same'; he continues by suggesting that all 'Elegant Composers' should employ modulations to other keys.<sup>171</sup>

The eleven selected composers are definitely 'elegant composers' as all of them use modulations in their works, although with different frequency. Typically, though, they create a hierarchy of key areas or modulations in a movement. In binary movements, for instance, the principal tonal centres are usually  $I \rightarrow V : || : V \rightarrow I$ . The remaining key areas or modulations in this simple tonal framework have a secondary or peripheral (or decorative) status, depending on their rhythmic and melodic character, context and duration. Every momentary tonic resolution of a passing dominant at the second-, third-, or fourth-level can be treated as a brief modulation, a temporary escape. These momentary harmonic shifts from the principal tonal centre produce contrast, variety and

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<sup>170</sup> Malcolm, *A Treatise of Musick*, p. 441. See also Brossard, *Dictionnaire de musique* (3rd edn), p. 68; Rameau, *Treatise on Harmony*, p. 267; and Pepusch, *A Treatise on Harmony*, pp. 3, 58.

<sup>171</sup> Pepusch, *A Treatise on Harmony*, p. 58.

excitement. Moreover, frequent and/or abrupt changes of keys, or a move to distant tonal areas can increase the anticipation for the final tonic.

The most common methods of modulation used in these sonatas are through the dominant (often V/V), subdominant, and a change of mode, usually through alteration of a tonic or dominant, or by way of relative minors or majors. A shift from one mode to another extends a range of key relationships at the composer's disposal, and thus it is often employed to reach distant keys, as in Gibbs's G-major Largo of No. 3. Here a modulation to Bb major (b. 50) seems a long way from the home key, but it is a close relative of G minor (bb. 46-9) which, in turn, is only a mode change away from G major. Further, mode-shifts bring more colour to the sound of a piece, attain the dramatic contrast between emotional polarities or create 'surprise effects', as exemplified in Ex. 4.46.

**Ex. 4.46a.** Festing, Sonata Op. 4, No. 6/i, Adagio, bars 27-32.

The musical score for Ex. 4.46a is in 3/8 time and consists of six measures. The key signature is Bb major. The first measure is marked 'For.' and contains a half note Bb and a quarter note G. The second measure is marked 'Pia.' and contains a half note Bb and a quarter note G. The third measure is marked 'For.' and contains a half note Bb and a quarter note G. The fourth measure is marked 'Pia.' and contains a half note Bb and a quarter note G. The fifth measure is marked 'For.' and contains a half note Bb and a quarter note G. The sixth measure is marked 'Pia.' and contains a half note Bb and a quarter note G. The score includes various fingering numbers and a trill (tr) in the fifth measure.

The above short modulation from Bb major to Bb minor that leads immediately back to the point of departure clearly has only an ornamental function. Passages of such unexpected turns of mode are particularly frequent in Festing's solos.

**b.** Gunn, Solo No. 2/i, Largo, bars 7-9.

The musical score for Ex. 4.46b is in common time and consists of three measures. The key signature is A major. The first measure is marked with a triplet of eighth notes. The second measure is marked with a triplet of eighth notes. The third measure is marked with a triplet of eighth notes. The score includes various fingering numbers and a trill (tr) in the second measure.

The size and context of the A minor key area in Gunn's A-major Largo indicate that this modulation also has structural importance, A (7 bars) – a (3 bars) – A (7 bars).



Transitions from one key to another that make use of direct tonic-dominant relationships, or a common chord, tone, or suspensions are the most frequent in the sonatas examined. Such smooth modulations sustain musical continuity without interruptions. However, in order to stimulate emotions or create surprise, unexpected key transitions or chord resolutions are also sometimes employed. One such transition appears in Oswald's *Solos*. The first section of his 'Tempo di Minuet, Vivace' of No. 4 (16: || :16) ends on a Bb-major chord – the tonic of its home key – and the next section opens with a C-major chord, the dominant of F major, which is the key of the next eight bars. The *forbidden* parallel octaves in bars 16-17 and a sudden move from the Bb-major to C-major chord sound surprising, if not 'offensive' to the ear (Ex. 4.47).

**Ex. 4.47.** Oswald, Sonata No. 4/iv, Tempo di Minuet Vivace, bars 15-20.

The image shows a musical score for two staves, treble and bass clef, in 3/4 time. The key signature has one flat (B-flat major). The score is divided into two sections by a double bar line. The first section (bars 15-17) ends with a tritone (tr) in the treble clef. The second section (bars 18-20) begins with a C major chord in the bass clef. The bass line includes fingering numbers (6, 4, 3) and chord symbols like [b] and 6.

One wonders why Oswald chose to disregard or violate one of the most basic and universal rules in music of his time. Of course, an oversight on his part can be one explanation. However, it seems that the offending chord progression in bars 16-17 may have a symbolic meaning. The minuet, with its artificiality, formality, well-measured gestures and calm character, symbolised the elegance of the French nobility, their self-discipline and submission to state authority. Bars 16-17 in Oswald's minuet appear like short liberation, or a rebellion against authority and control. The same rebellious attitude is evident in Gunn's passionate Minuets of Nos. 2 and 5 and Gibbs's Minuet of No. 2, with its odd number of bars (discussed above). In his A-minor Minuet, Gunn also uses an abrupt key transition in order to bring the surprise (Ex. 4.48) – an effect mocked by the harmonic purist Hayes: 'For if Discords are to come and go, only when they are expected,

the most beautiful Figure in *Music* is destroyed; I mean the *Surprise*'.<sup>172</sup> The transition from D minor to E minor (bb. 72-3) is achieved through a sudden jump from a D-minor to a B-major chord (the dominant of E minor).

**Ex. 4.48.** Gunn, Solo No. 2/iii, Minuett, bars 69-76.

The sonatas of Festing and Gibbs show a remarkable wealth and variety of modulations. In Festing's pieces they range from smooth transitions to sudden juxtapositions. Like Domenico Scarlatti, Festing is fond of abrupt and unusual modulations (Ex. 4.49). Key changes by sudden jumps are distinctive features of his sonatas.

**Ex. 4.49a.** Festing, Sonata Op. 8, No. 4/ii, Allegro, bars 22-7.

The above Allegro in D major modulates at bar 22 to the key of the mediant, F# minor. The passage (bb. 22-6) ends with the half-cadence (on C# major), after which without warning the principal key (D major) returns. The effect of surprise is enhanced by the

<sup>172</sup> Hayes, *The Art of Composing Music*, p. 19. Gunn's harmony in his Solos (especially his favoured abrupt key transitions) is described by Hayes as follows: 'Harmony is not the Thing I value myself upon: and as to Connexion, if I can make two Parts agreeable, each in itself, a very little Relation one to the other is sufficient. And then, as to Preparation, Resolution, Modulation, *etc.* they have nothing to do with true Gusto; any one, who disbelieves it, may be satisfied, by perusing the Works of the most celebrated Moderns' (p. 18). This pamphlet is discussed in Chapter 2, pp. 62-3.

moment of silence that precedes this startling jump.

**b. Festing, Sonata Op. 1, No. 12/i, Adagio, bars 4-7.**

In this Eb-major Adagio a sudden jump from an Eb-major to a G-major chord in bar 4 upsets the ear and produces a sense of tonal instability. However, this abrupt and momentary displacement is explained in the following bars. The harmonic sequence in bars 4-6 moves from Bb major to C minor and returns in bar 7 to its starting point, Eb major. The G-major chord in bar 4 is like an unexpected question which interrupts the discourse and requires an answer (which is a V-I cadence in C minor in bars 6-7).

The wealth of dissonance, modulation and chromaticism in each of Gibbs's sonatas is striking; a few excerpts are quoted below (Ex. 4.50). Gibbs often uses circular harmonic patterns to ensure that as many keys as possible are visited. He changes his harmony quickly and frequently, with sudden introductions of diminished chords producing tense and poignant effects. His modulations, however, move through smooth transitions. Diminished seventh chords, extended chromatic passages, and cadential chromaticism are also treated as a means of continuous modulation. The chromatic chords used by Gibbs range from third relationships, semitone shifts and tone shifts to auxiliary dominants, all of which are used on a non-modulatory or modulatory basis. Chromaticism is also employed as a means of enriching the expressive quality of the melody and for colouristic purposes. Tension is often added to the metric drive by unexpected diminished chords on weak beats or offbeats, while sharp and startling dissonances heighten the colour of the melodic line.

**Ex. 4.50a.** Gibbs, Sonata No. 7/i, Andante, bars 13-19.



**b.** No. 5/i, Adagio, bars 12-13.

Musical score for Ex. 4.50b, No. 5/i, Adagio, bars 12-13. The score is written for piano and includes trills and dynamic markings like 'pia.' and 'for.'

**c.** No. 1/ii, Allemanda, bars 29-30.

Musical score for Ex. 4.50c, No. 1/ii, Allemanda, bars 29-30. The score is written for piano and includes trills and dynamic markings like 'pia.' and 'for.'

Passages of ripe chromatic harmony such as in Ex. 4.50 are also frequent in Festing's and Gunn's sonatas, and in some of McLean's and Humphries's movements. For example, Gunn's Solo V (C minor, see Appendix A, Ex. 12) and No. 6/iii (Adagio, D minor), McLean's No. 2/ii (Allegro, G minor), and Festing's Op. 4, No. 2 (C minor) are veritable orgies of chromaticism. Notably, they all are in minor keys, and employ one of the most popular idioms of the time – a descending chromatic fourth. This idiom appears in ten sonatas, four of which are in C minor, two in D minor, two in B minor, one in G

minor, and one in A minor; the ascending chromatic fourth is used sporadically.<sup>173</sup>

### Key characteristics

The aesthetic of key character is also relevant to the consideration of issues of harmony and tonality. This subject became a matter of considerable interest at the turn of the eighteenth century, particularly in French treatises which contain the first extant lists of key characteristics.<sup>174</sup> Specific affective properties and descriptions of individual keys have been assigned in the writings of Jean-Jacques Rousseau, Marc-Antoine Charpentier, Charles Masson and later Jean-Philippe Rameau.<sup>175</sup> However, there is little conformity between these lists. They include some similarities as well as significant discrepancies regarding the individual characterisations of keys, which is not surprising because they reflect the authors' own subjective feelings. In the early eighteenth century the topic was expanded further and many references to key qualities were incorporated in treatises.

The subject is comprehensively investigated by Mattheson in his *Das neu-eröffnete Orchestre* (Hamburg, 1713), in which he describes in great detail the qualities of eighteen keys. However, some of the key descriptions included in Mattheson's later treatises contradict his earlier statements. For example, in 1713 he described A major as 'more disposed to lamenting and sad passions than to *divertissements*', while in 1719 and 1731 he noted that this same key gives 'the impression of being meant particularly for

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<sup>173</sup> C minor: Humphries No. 5/ii (bb. 24-9); Festing Op. 4, No. 2/ii (bb. 5-7, 12-13, 29-31), iii (bb. 1-2); McLean No. 6/iii (bb. 2-4); Gunn 5/i (bb. 2-4, 10-12, 15); D minor: Gunn 6/iii (bb. 5-9); Gibbs No. 1/iii (bb. 1-10); B minor: Festing Op. 1, No. 5/iii (bb. 14-17); Gunn No. 4/ii (bb. 7-8); G minor: McLean No. 2/i (bb. 5-6), ii (almost in every bar); A minor: McLean No. 4/i (bb. 1-4). The ascending chromatic fourth: Holcombe No. 5/iii (bb. 29-34) in D minor.

<sup>174</sup> See Rita Steblin, *A History of Key Characteristics in the Eighteenth and Early Nineteenth Centuries* (Ann Arbor, MI: UMI Research Press, 1983), pp. 31-57. Steblin also discusses the history of this concept from its origins which can be traced in the ancient Greek's Doctrine of Ethos through Medieval-Renaissance theories about church modes to the beginnings of tonality.

<sup>175</sup> Eleven keys are described in Jean-Jacques Rousseau's *Méthode claire* (Paris, 1691); 18 keys in Marc-Antoine Charpentier's 'Règles de composition' (c.1692, unpublished); 8 keys in Charles Masson's *Nouveau traité* (Paris, 1697); and 14 keys in Jean-Philippe Rameau's *Traité de l'harmonie* (Paris, 1722). All four lists are included in Steblin, *A History of Key Characteristics*, p. 40.

playfulness and jesting'.<sup>176</sup> Thus a key can have more than one meaning and sometimes the characters assigned may even be contradictory. Significantly, Mattheson rejected the common contemporary sharp/flat principle in key characterisation, according to which pieces in sharps are considered lively, cheerful and hard, and those in flats are sad, soft and languid. Mattheson's explanation of these contradictions in theorists' opinions is particularly colourful:

Like the ancients, contemporary theorists hardly agree about the characteristics of the keys and therefore a uniformity of opinion in all the passages given here cannot easily be pretended; so we are left with *Quot capita, tot sensus*. [There are as many thoughts as there are chapters.] [...] everyone has complete freedom to formulate different and better descriptions according to his own feelings. [...] Doubtless it may be that one key, which appears merry and rousing to someone with a sanguine temperament, seems lamentable and distressed to the phlegmatic person, etc.<sup>177</sup>

Like Mattheson, theorists Johann Heinichen, Johann Kuhnau and Friedrich Wilhelm Marpurg also questioned the rationality of attributing one definite meaning or affect to a particular key, not least because many self-contradictory examples could be found.<sup>178</sup>

Unlike French or German theory books, eighteenth-century British treatises do not include lists of key characteristics. British authors discuss only the major/minor principle, whereby major keys are cheerful and bright, and minor keys are melancholic, soft and sweet. North describes this distinction as follows:

Nothing is more materiall to be well understood by a learner then the difference in the air of notes which as keys carry a sharp or a flatt third; for the carracter of the musick depends on that distinction. The sharp belongs to triumph, mirth and felicity, and the flat to querulousness, sorrow and dejection; and it is a wonder that so small a change in the cours of the

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<sup>176</sup> Steblin, *A History of Key Characteristics*, p. 51. Steblin also discusses the examples of Eb major and B minor.

<sup>177</sup> *Ibid.*, pp. 44, 52. In Steblin's view this may be the reason why in *Der vollkommene Capellmeister* (1739) Mattheson did not include key characteristics, although other musical devices are described in great detail.

<sup>178</sup> See George J. Buelow, *Accompaniment According to Johann David Heinichen* (Lincoln and London: University of Nebraska Press, 1992), pp. 283-4; Johann Kuhnau, *Six Biblical Sonatas for Keyboard* (New York: Broude Bros., 1953), pp. xii-xiii; Friedrich Wilhelm Marpurg, *Anfangsgründe der theoretischen Musik* (Leipzig: Breitkopf, 1757), p. 117; and Steblin, *A History of Key Characteristics*, pp. 55-6, 80-1.

scale should have such glaring consequences.<sup>179</sup>

The terms ‘flatness’ and ‘sharpness’, applied to the third in the scale, were also used in British contemporary writings to differentiate the two modes. John Francis de la Fond in his *A New System of Music* even goes so far as to postulate that in order to express the very nature of flat and sharp keys (minor/major) their proper names should be ‘Soft Keys’ and ‘Gay Keys’.<sup>180</sup> He argues that the softness of the ‘flat keys’ and the gaiety or liveliness of the ‘sharp keys’ are in fact the two qualities that really distinguish these two modes; and moreover, the term ‘flatness’ applied to the mode expresses something disagreeable, which is misleading as there is nothing disagreeable in the ‘flat key’. To conclude, generally speaking, contemporary theorists supported the concept that each key possesses its own individual expressive character and special quality,<sup>181</sup> but many of them, especially British authors, simply refrained in their writings from categorising a definite affect for each key. It should be added that tuning systems employed at the time, with their unequal semitones, enhanced contrasts between key-colours.<sup>182</sup>

The questions arise: did the composers under scrutiny make particular associations of a mood or emotional meaning with individual keys? Did they use tonality in an affective way in their sonatas? The difficulty in finding answers to these questions lies in the facts that, first, there are no records of these composers’ views on key characteristics or whether they were familiar with the French or German writings mentioned above. Second, the various historical sources should be treated with great circumspection. Rules, principles and conventions varied from place to place and from composer to composer, and there was not always unanimity over certain interpretations. The key descriptions

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<sup>179</sup> Chan and Kassler, *The Musickall Grammarian*, p. 170 (f.61v); Also the same flat/sharp distinction is described in the treatises of Curson, *The Theory of Sciences Illustrated*, p. 148; Playford, *An Introduction to the Skill of Musick* (1703), p. 24; T[homas] B[rown], *The Compleat Musick-Master* (London, 1722), pp. 6, 16; John Francis de la Fond, *A New System of Musick* (London, 1725), pp. 49-52, 67; and Hawkins, I, pp. 56, 60-1.

<sup>180</sup> De la Fond, *A New System of Musick*, pp. 49-52.

<sup>181</sup> In addition to sources listed above, see also Wilson, pp. 73, 211; Quantz, *On Playing the Flute*, ch. 14, §6, p. 164; and Mozart, *A Treatise*, ch. 3, §2, p. 64.

<sup>182</sup> For a full account of Baroque tuning, see Owen H. Jorgensen, *Tuning* (East Lansing, MI: Michigan State University Press, 1991).

incorporated in treatises cannot therefore be treated as a universal standard for all composers, and applied indiscriminately to every piece in a given period. In short, the evidence found in support of the concept of key meanings does not imply that every composer felt obliged to employ tonality in an affective way in his/her music. Third, the usage of tonal symbolism in violin sonatas is not as clearly definable as it might be in compositions written to texts.<sup>183</sup> Nevertheless, it seems that this topic should be taken into account in this thesis despite its very subjective and controversial nature.<sup>184</sup>

As Table 4.5 shows, the open-string keys (E, e, A, a, D, G) constitute as many as 50.5% of all the sixteen keys employed in early eighteenth-century British *Solos* and sharp keys outnumber flat keys. This implies that among the major factors liable to govern the choice of key in these works were the technical and acoustical properties of the violin. The number of sharps and flats and also open strings usable in a given key clearly affects the ease of execution (especially in multiple-stopping, scale passages, arpeggios). Not surprisingly, therefore, keys such as F minor and B major are employed as primary keys only once in these sonatas. Moreover, differences between the keys emanate much more from the instrument than from the key itself. Keys such as A or D major are bright, sharp and piercing because they generally make more use of the open strings and produce a more vibrant and resonant sound; the more flats there are, however, the fewer vibrations the open strings make and thus, the effect is duller, weaker and darker.

Secondly, it is no coincidence that the sonatas and movements with titles

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<sup>183</sup> For example, in Purcell's vocal-instrumental works the affects seen in both text and music are entirely congruent in a direct way. He often associates similar emotional meaning with the same or related keys in his dramatic music: G minor with death, F minor with fear, F and Bb major with pastoral scenes, D and A minor with eroticism, C and D major with triumph and ceremonies, C minor with melancholy and seriousness, or E minor with fate; see Curtis Alexander Price, *Henry Purcell and the London Stage* (Cambridge: Cambridge University Press, 1984), pp. 22-6. Handel also attached meanings to certain keys, see Hugo Leichtentritt, 'Handel's Harmonic Art', *MQ* 21/2 (1935), pp. 208-23 (pp. 211-13); and Winton Dean, *Handel's Dramatic Oratorios and Masques* (London: Oxford University Press, 1959), pp. 60-1.

<sup>184</sup> Some musicologists reject this topic especially in absolute music as being, in Max Unger's words, 'the realm of musical superstition' or part of extra-musical meaning. In recent years, however, the subject has been more popular and there have been many studies about individual composers (particularly Bach and Beethoven) and their key associations.



depicting positive feelings such as *La Villeggiatura* ('Holiday', Valentine), *Pastoral Solos* (Oswald), 'Le Reveil Matin', 'Musette ou Pastorale', 'La Fidelle Compagnon' and 'L' Aimable Gavotte' (Eccles) are all in major keys – the keys appropriate to this music as they evoke 'cheerfulness'; or the Corno in Gibbs's No. 8 is in Eb major – the key associated with the presence of horns (the violin imitates a pair of horns) and thus invoking the idea of the hunt, an emblem of the man's kinship with nature, his nobility and courage. Since issues of space preclude a complete analysis of each work, only two sonatas, in two contrasting keys: F minor (Festing Op. 1, No. 11) and B major (Valentine Op. 12, No. 12) have been selected for examination of the relationship between tonality and the musical material (Appendix A, Exx. 14, 15).

Eighteenth-century descriptions of the key of F minor unanimously emphasise its sombre mood and attribute to it the affect of deep sadness:

Complaints and lamentation. (Rousseau)

Appears to be mild and calm, yet at the same time deep and heavy with despair. It represents a fatal anxiety and is exceedingly moving. It expresses beautifully a black helpless melancholy, and sometimes causes the listener to shudder with horror. (Mattheson)

Tenderness and plaints; mournful songs. (Rameau)

Hath somewhat that more resembles a dolorous malencholy [*sic*] than any of the rest [keys]. (North)

Pathetic and mournful to the highest degree. (William Jones)

Funeral melancholy. (Hawkins)<sup>185</sup>

Compared to Festing's other sonatas, his F-minor Sonata (Op. 1, No.11) differs considerably both technically and musically. Comprising only 95 bars, it is Festing's shortest violin Solo, and it also has the darkest timbre. The D and A strings permeate the sonority of the work, whereas the E string is used sparingly. Technically, the piece is not as demanding as his other sonatas and its predominantly flowing stepwise melody with

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<sup>185</sup> Quoted in Steblin, *A History of Key Characteristics*, p. 265.

many scale patterns, executed with legato bowing, invoke comparison with the human voice. Wide leaps (a hallmark of Festing's style) and unslurred passages are sparse in this work.

Festing's sonata begins with a broken F-minor chord played by the violin solo in a slow tempo (Largo). This quiet opening projects the mood of the whole movement from the very outset. The tonic is followed by the submediant (Db major) and then a diminished seventh on the sharpened leading note. Among all the sonatas analysed this is the only one in which a diminished seventh appears as the third chord. This harsh and tense chord – the most extreme dissonance available to Festing – gives an impression of novelty for its time, and creates an immediate feeling of emotional intensity. The bass enters in the second bar with a figure, which over the next three bars descends chromatically from f (Tonic) to C (Dominant). As already mentioned, the *passus duriusculus* by Festing's time was a conventional means or idiom used to emphasise a whole range of texts expressing grief, sorrow, suffering, death, crucifixion, longing, and melancholy.<sup>186</sup> It often appeared in the bass lines of *lamenti*, hence some musicologists call it 'the lament bass'. For example, the bass line of one of the most beautiful and best-known laments – Dido's lament 'When I am laid in earth' in Purcell's *Dido and Aeneas* (1688) – is built on the falling chromatic fourth *ex tono primo*. As Ex. 4.51 demonstrates, in Purcell's and Festing's works the chromatic steps are placed on the first and last beats (in Festing's on a weak part of the last beat); and their harmonisation is the same (and also in McLean's No. 2/ii, see p. 130).

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<sup>186</sup> It should be added that the ascending chromatic fourth was often associated with words of hope, anticipation, redemption, with things which should be looked in the future or to stir up expectation.

**Ex. 4.51a.** Purcell, Dido's lament from *Dido and Aeneas*, bars 10-13.

Figured bass notation for Ex. 4.51a:

G	F#	F	E	E <sup>b</sup>	D		
E <sup>b</sup>	F# <sup>7</sup>	d	e <sup>7</sup> <sub>5<sup>b</sup></sub>	c	D <sup>7</sup>	g	a <sup>7</sup> D <sup>6-4</sup> <sub>3</sub>

**b.** Festing, Sonata Op. 1, No. 11/i, Largo, bars 2-3.

Figured bass notation for Ex. 4.51b:

F	E	E <sup>b</sup>	D	D <sup>b</sup>	C
D <sup>b</sup>	e <sup>c7</sup>	c	d <sup>7</sup> <sub>5<sup>b</sup></sub>	b <sup>b</sup>	C <sup>7</sup>

Interestingly, Peter Williams in his *The Chromatic Fourth* presents these particular five bars from *Dido and Aeneas* as an example of Purcell's 'unique harmonies' for this *lamento* topos.<sup>187</sup> In fact, already in 1681 Corelli employed exactly the same harmonies for the descending chromatic fourth in his Allegro of Op. 1, No. 11/ii (bb. 24-5, see p. 130).<sup>188</sup> The rhythmic similarities, the long arch of the lines and the parallels between the 'mournful' affect of the F-minor key and the *lamento* suggest that Festing probably made explicit reference to Dido's lament-bass. It is worth adding that this idiom also occurs in the F-minor trio sonatas of Purcell's No. 11/i (1683) and Corelli's Op. 3, No. 9/i (1689), although with different harmonies than in Ex. 4.51.

At bars 22-4, Festing again uses a chromatic sequence in the bass line, from e to C. The three falling scale-steps introduced in the fourth bar (Ex. 4.52, motif 'A')

<sup>187</sup> Williams, *The Chromatic Fourth*, p. 70.

<sup>188</sup> The same harmony for the descending chromatic fourth was used by, for example, Couperin – sonatas *L'Espagnole* (C minor) and *La Piémontoise* (G minor); Pasquali – violin sonata Op. 1, No. 2 (G minor); Albinoni – Op. 6, No. 1 (Adagio, A-minor); Veracini – Op. 2, No. 12 (D minor); and Bach – the 'Crucifixus' from his B-minor Mass and in his F-minor Cantata 'Weinen, Klagen, Sorgen, Zagen' BWV 12. The use of the same harmony could have been coincidental, since a chain of 7-6 progressions was a very popular harmonic schema at the time; or it could have been influenced by Corelli's Op. 1.

form one of the essential motifs in the genuine musical pathos of the sonata. The inclusion of this motif (a<sup>1</sup>-g<sup>1</sup>-f<sup>1</sup>) in the incipit of the next movements is significant, as it immediately creates the mood of melancholy and foreshadows the forthcoming emotions. The melody usually goes up by a jump or triadically only to move again by step in a downwards direction (Ex. 4.52, motif 'B'). Semitonal intensity combined with descending motion, which pervade melodies throughout the sonata, provide a striking effect, an appropriate musical analogue to feelings associated with grief.

**Ex. 4.52.** Festing, Sonata Op. 1, No. 11/i, Largo, bars 4-9.

The image shows a musical score for a piano piece. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music is in a descending mode. The right hand has a melodic line with notes marked with 'A' and 'B' above them, indicating specific motifs. The left hand has a rhythmic accompaniment with notes marked with 'B' below them. The score covers bars 4 to 9.

Particularly remarkable is the sonata's harmony, which is exceedingly rich in dissonance, chromaticism and diminished chords, adorning it with a dark colouring and melancholy character. For example, the second part of the Allegro opens with arpeggiated ascending diminished seventh chords, indicative of intense emotion. A modulation to the pastoral, peaceful F major follows, projecting a moment of joy, and hope that the negative mood-states of its minor sibling will not prevail. Alas, this ephemeral hope is all too short, the excruciating diminished seventh returns, depicting the emotion of anguish. At no point in the whole work is the major mode firmly established for an extended passage. Even the sonata's third movement, Adagio, adopts C minor rather than the more common relative or parallel major – a choice in all likelihood made for affective reasons. The application of the minor mode contributes to the uniformity of mood within the piece. The tradition of employing these two keys, F and C minor, for works expressing lamentation, grief or gentle melancholic sorrow was already well-established in English music (as is evident in Pelham Humfrey's 'By the waters of Babylon', Purcell's 'March for the Queen's

Funeral', Burial Service-xiii 58, or Blow's 'The Queen's Epicedium'). As in the preceding movements, the melody in the C-minor Adagio is built on similar sigh motifs, falling scale patterns and minor thirds. However, the Adagio includes only one diminished seventh (b. 5) and a few momentary harmonic shifts to G, D, and C major, which are like rays of light, penetrating a sea of profound sadness. The feeling of sorrow therefore seems more gentle, less painful than the deep despair of the movements in F minor.

The character of the concluding Allegro is very different from Festing's other gigue-like movements. Here he seems more interested in expanding the movement's expressive dimensions rather than its dance character. The opening antecedent breaks off for a crotchet rest after which the consequent follows. Such *suspiratio* figures recur throughout the Allegro, having a mildly disruptive effect, yet a listener hears in these brief, pregnant silences an intense musical *movement*. In order to build up more dramatic tension the rests are sometimes preceded by a chord comprising a seventh and an augmented fourth. In bars 13-15 Festing once again reaffirms the gravity of this F-minor sonata by using a descending *en passant* chromatic fourth both in the violin (f<sup>1</sup>-c<sup>1</sup>) and continuo (f-c), in a parallel octave. Ascending minor sevenths and tritones, and descending major sixths included in the violin's 'lament passage' increase its affective potency.<sup>189</sup> At bar 21 a sequence of V-I alterations (f-bb-Eb<sup>7</sup>-Ab<sup>7</sup>-Db<sup>7</sup>-g<sup>7</sup>-C<sup>7</sup>-f) sets the scene harmonically for the forthcoming F-minor scale, the remainder of sorrow and gloom:



<sup>189</sup> For example, Johann Philipp Kirnberger in his *Kunst des reinen Satzes in der Musik* (Berlin, 1771) describes the ascending minor seventh as 'tender and sad', the tritone as 'intense', and the descending major sixth as 'rather timid'; see *The Art of Strict Musical Composition*, trans. David Beach and Jurgen Thym (New Haven: Yale University Press, 1982), pp. 373-4.

The emotional tension intensifies. At bar 22 the bass and violin begin to play a descending F-minor scale, ending on the seventh degree. In contrast to the continuo, the violin ‘scale’ moves by leaps ( $f^2$ - $eb^1$ - $d^1$ , etc.). The leaps are notated without slurs in order to emphasise their expressive meaning and significance, especially that this is the only unslurred passage, longer than two beats, in the movement. They gradually widen (from a 9th to a 13th), projecting a feeling of growing sadness or waves of anguish, and end with a scream of pain, indicated by the diminished chord on the leading tone ( $e$ - $g$ - $b^b$ ), arpeggiated through all four strings, from  $g$  to  $g^2$  (b. 24).<sup>190</sup> A *fermata* on  $g^2$  prolongs this burst of extreme and exceedingly moving emotions.

It seems as if the climax of the movement has been reached. However, after a crotchet rest the expected resolution does not come. The bass once again returns with its ‘sorrow motif’ – a falling F-minor scale – but this time the violin part is filled with small intervals, executed legato, as if to indicate acceptance. The feeling of anguish is less intense. Yet, at bar 28 the diminished chord comprising three tritones (*diabolus in musica*) brings back a searing pain, after which a long silence impregnated with tension and expectation follows:



In the two subsequent final bars (29-30) in the violin part a falling F-minor scale and two ‘A’ motifs encapsulate the feelings of gentleness, melancholy and sadness that have pervaded the entire sonata. A *tierce de Picardie* – a sign of hope – does not appear, as a mood of deep sorrow prevails to the end. The intensity of feelings, the expressive power and the affective impact of this movement, and its last ten bars in particular (bb. 21-30), are breathtaking. To quote Mattheson, Festing’s F-minor sonata ‘expresses beautifully a

<sup>190</sup> Unfortunately, Festing did not include dynamic markings in this sonata, but one would expect a gradual *crescendo* from bar 21 to 24 to emphasise the growing tension.

black helpless melancholy, and sometimes causes the listener to shudder with horror’.

Like any key with more than four sharps or flats, B major was regarded as the extreme key in the early eighteenth century and was thus used very sporadically. The character of the key was described as:

Harsh and plaintive. (M. A. Charpentier)

Occurs only sometimes, and seems to have an offensive, hard, unpleasant, and also somewhat desperate character. (Mattheson)<sup>191</sup>

Valentine’s choice of this remote and desolate key for his Sonata Op. 12, No. 12, the longest in the set (189 bars), may have been inspired by Giuseppe Valentini’s B-major violin sonata Op. 8, No. 4 (1714). As mentioned in Chapter 2, the two composers were members of the band at the Ruspoli Palace and moved in the same circles.

In contrast to Festing’s F-minor Largo, Valentine’s first movement, Grave, focuses around a 6-5 joy motif (major seconds) and rising scale patterns in demisemiquavers and hemi-demisemiquavers. However, the affective power of these joyful motifs is tempered by the appearance of sudden falling minor sevenths in the violin (bb. 9, 10, 12, 13), an interval described by Johann Kirnberger as ‘rather frightful’.<sup>192</sup> The second movement, Allegro in 3/8, is written in a Vivaldian style, with continuous rapid passages full of passion, restless energy and vigour. The opening rising triads and bold octaves strike a sense of urgency, triumph and strength. They will be repeated on many occasions later in the movement, becoming its ‘leitmotif’. After a triumphant beginning, passages of shimmering demisemiquaver tremolos follow, the fastest tremolos found in all the sonatas analysed. In the second section the two instruments are involved in a continuously animated discourse, by exchanging short storm-like sequences of semiquavers. The mood of excitement is sometimes disturbed by unexpected tense dissonances such as minor ninths (bb. 15-16), ‘the tremendously frightful’ major

<sup>191</sup> Quoted in Steblin, *A History of Key Characteristics*, p. 303.

<sup>192</sup> Kirnberger, *The Art of Strict Musical Composition*, p. 374.

sevenths (bb. 80, 86, 109, 117),<sup>193</sup> minor sevenths (bb. 47-52, 78, 106-19) and by harsh diminished triads in the continuo (bb. 24, 43, 81, 110). Especially affectively disruptive or even ‘offensive’ is a series of consecutive fifths in the bass f#-B (B major), preceded by the C-sharp minor chord (bb. 26, 32). The following Adagio is a pleasant ‘seesaw’ movement, producing the effect of soothing balsam in comparison to the stormy and passionate Allegro. Its main motif, repeated in almost every bar, is a falling sixth (sometimes fifth) followed by two minor or two major seconds, accompanied by a minor or major chord. This juxtaposition of the tonal symbolism of major/minor modes and the motivic joy/sigh interplay create an ‘affective seesaw’. The last movement, Allegro in 12/8, projects a feeling of joy, depicted by rising sixths, major seconds and ascending scale passages. Like Festing, Valentine uses a scale passage at the end of the sonata for affective reasons, to build-up a crescendo of tension and momentum. Their passages, however, express two different affects. Unlike Festing’s, Valentine’s scale is a rising one and ends on the tonic (instead of the diminished triad on a leading tone), thereby conveying positive and more extrovert emotions. In bars 29-30 a combination of ascending steps and widening leaps creates a gradual emotional intensification and excitement, culminating in a climactic b<sup>2</sup> (Ex. 4.53). A diminished chord preceding the tonic at bar 30 makes a resolution more emotionally powerful. In Quantz’s words, ‘The more displeasing the disturbance of our pleasure, the more agreeable the ensuing pleasure seems to us. Thus the harsher the dissonance, the more pleasing is its resolution’.<sup>194</sup>

**Ex. 4.53.** Valentine, Sonata Op. 12, No. 12/iv, Allegro, bars 29-31.

<sup>193</sup> Ibid., p. 374.

<sup>194</sup> Quantz, *On Playing the Flute*, ch. 17, sec. 6, §12, p. 254.



The above summary analysis clearly demonstrates that Festing and Valentine preserve in these two sonatas the traditional association between key and motif, between *tonus* and *figura*.

## Melody

Study of the 109 sonatas shows that the formal layout of a movement as conditioned by thematic aspects was slowly evolving over the fifty-year period. There is a gradual transition from the systematic elaboration ('continuous expansion') of the material contained in the head-motif or theme to structures based on a succession of short thematic units or 'ideas', related or unrelated. The process of 'continuous expansion' is well described by Bukofzer:

In its most consistent manifestation, continuous expansion produced a movement that elaborated a single motive in an unbroken series of rhythmic figures, running from beginning to end without a break like a *perpetuum mobile*. [...] More commonly, however, there were several incisions in the movement. The motive was distinctly stated and then consistently expanded in modulatory fashion; when a new key had been confirmed by a cadence the same beginning was restated in the new key, further expanded, and so on to the end. The basic pattern was what may be called an open form; it can be represented by the diagram A X', A' X'', A'' X''', etc., in which A stands for the motive, X for its continuous expansion, and ' for the various keys.<sup>195</sup>

Movements governed by this principle show strong thematic unity. Motifs and themes are developed by using melodic, rhythmic, harmonic, or textural changes, variations, transformations or re-arrangements. Croft's sonatas are particularly good examples of consistently continued thematic material, derived almost entirely from the opening motifs. In Oswald's sonatas, on the other hand, the traditional Baroque continuous expansion has practically disappeared; only traces of the former sequential continuation survive in some movements. Each movement is subdivided into corresponding, clearly articulated phrases usually of equal length, with or without recurring elements. The phrase parallelism is

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<sup>195</sup> Bukofzer, *Music in the Baroque Era*, pp. 359-60.

further enhanced by cadential harmonic progressions. Although Oswald's themes are no longer shaped by a distinct Baroque head-motif, they still do not show the definite character of typical Classical subjects. Thus, in their thematic aspects his sonatas represent a transitional stage from free Baroque continuous expansion and the ideal of thematic unity to the thematic arrangement that characterises 'Classical continuation' and its concept of 'unity in contrast'.

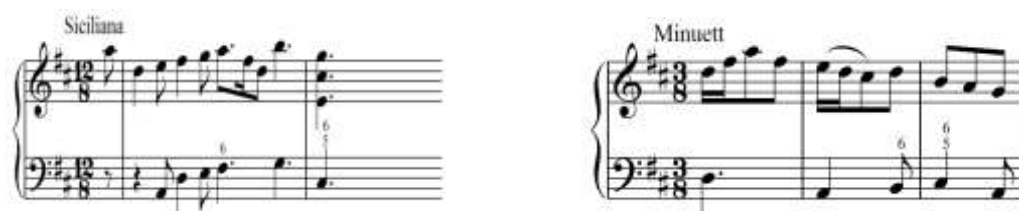
Broadly, the subjects in most other sets exhibit various stages in the transition from Baroque patterns to those of pre-Classical types. Some are built on the principle of continuous expansion of the basic idea (for example, the contrapuntal movements discussed above). A great many movements, however, are made up of small thematic-units linked together like a chain. In other words, a theme in its continuation undergoes some transformations (*Fortspinnungstechnik* or sequential progression) until eventually a new theme is introduced. One observes a growing emphasis on clear-cut periodic melody, a tendency towards phrase parallelism and stricter organisation achieved by symmetrical or complimentary phrases, marked off by rests and cadences. For example, Festing's Op. 8, No. 4/i comprises a chain of four four-bar phrases, ending with a half- or perfect cadence. Each phrase is further divided into two two-bar motifs, separated by a quaver-rest. Repeats of some motifs serve to unify this otherwise free succession of different ideas. In its structural outline this movement no longer adheres to the Baroque principle of *Fortspinnung*. The single components, however, are subjected to free transformation rather than to systematic development in a Classical sense; further, the principle of contrast (i.e., the dramatic confrontation between opposing themes) is absent.

The sonatas examined adopt the principle of contrast largely between rather than within movements. Besides cadential cross-references, movements are sometimes interrelated by subtly similar incipits, recurring motifs, harmonic progressions or melodic shapes, as, for example, in Festing's F-minor sonata (discussed above) or Gunn's Solo VI in D major. Gunn invites the listener on a journey through five different musical

landscapes: Largo/Allegro, Adagio, Allegro, Siciliana and Minuett. The trip begins with a triumphant D-major chord and ‘trumpet fanfares’ (dotted crotchets in thirds in the violin part), recalling the opening of a French overture. Suddenly, in the fifth bar (Allegro) a group of semiquavers rises by step to reach  $d^3$  in the third position and then descends to the first position. A new trumpet call (Largo) announces the arrival of A major, after which another group of semiquavers rises rapidly (Allegro) to the highest ‘peak’ of all the 109 sonatas –  $a^3$  in the seventh position.

In the following expressive D-minor Adagio the melody and mood change dramatically. Eight bars of a falling chromatic line, with frequent diminished chords in the bass, bring a feeling of melancholy. The joyful D major returns in the Allegro, which is formed by wide jumps and semiquaver scale steps. The dotted rhythms of the Siciliana and its drones (double-stops in the melody) take us to a pastoral landscape in which Arcadian shepherds live in naïve bliss, happiness and innocence, free from the artificiality of the court (perhaps explaining the irregular phrasing 7: || :13). The journey ends in a French salon, where we are invited to join the *danseurs* to follow a *pas de menuet*, a symbol of courtly refinement and elegance. After such an adventurous and intense trip (only 179 bars) a listener may feel somewhat ‘dizzy’. Although each movement has a different character and affect, all five are unified by the subtle similarity of their incipits:





With regard to the organisation of melodic lines in the fifteen sets scrutinised, Croft's subjects are built on a well-tried schema: rising and descending stepwise sequences and triadic figures, supported by a clear sense of harmonic direction with heavy reliance on secondary sevenths by fifths. To intensify the expressive content of his music Croft often employs the intervallic leap of a fourth or octave (Ex. 4.54).

**Ex. 4.54.** Croft, Sonata Quarta/v, [Vivace], bars 5-8, 20-3.



The coherence of the traditional Baroque structure and continuous expansion are the fundamental principles governing the unfolding of these sonatas' thematic material. Three of Croft's slow movements (Quarta/iii, Quinta/i, Sesta/i) open with the same pattern, discussed above (p. 163). The cantabile quality of their melodic lines is enhanced by brief melodic aspirations, which seem very Italianate in character. Fast movements are built on a continuous rhythmic impulse, with running bass lines which also participate in the elaboration of thematic material. All Croft's movements show strong rhythmical unification and homogeneity, a feature rarely found in the sonatas published at the end of our period. Although in his preface to *Musica Sacra* Croft acknowledged his admiration


for Purcell, ‘that great *Master*’ who has ‘laboured to improve the English Style’, his sonatas show more Italian than Purcellian stylistic traits. They lack the rich chromaticism, frequent dissonance, augmented triads, and the angularity so typical of Purcell, even though the tunefulness and charm of Croft’s subjects reflect his compatriot’s spirit.

Viner’s sonatas herald the beginnings of Vivaldian influence. They include such favourite Vivaldian devices as sequential repetitions, octave leaps, *ondulé* (Ex. 5.36a), passages of measured tremolos moving stepwise (Ex. 5.33), and the doubling of the violin part by the bass. Viner’s thematic elaboration strongly relies on sequential repetitions, the purpose of which in fast movements is to showcase the violinist’s left hand technique. His allegros are built on a few motifs (usually derived from the motto) repeated in sequences, which move primarily by step up and down. Such sequential repetition is particularly extensive in the D-minor Allegro of No. 3/ii. Its four-bar motto (bb. 1-4) underlies an entire movement:



The contour of this melody is shaped by the intervals of a fourth, fifth, and octave, while its internal movement is dominated by the interval of a second. The rising ‘1-2-3’ (‘d-e-f’) figure in the melody with ‘1-7-1’ (‘d-c#-d’) in the bass became a favourite opening schema in galant music (see, for example, the keyboard sonatas of Domenico Cimarosa, or the Op. 8 violin sonatas of L’Abbé le fils).<sup>196</sup> A few motifs of the opening phrase are elaborated in the successive sequences. The next eight bars are built on this two-bar

<sup>196</sup> For more details on the schemata ‘Adeste Fidelis’, see Meyer, *Style and Music: Theory, History, and Ideology*, pp. 51-4.

motif:  repeated in a sequence descending from  $d^2$  to  $a^1$ . Then, in bars 14-15 a scalic progression from  $a^1$  to  $a^2$  runs into a sequential repetition of bar 16:



This long, eight-bar sequence (bb. 16-23, from  $b\text{-flat}^2$  to  $b^1$ ) leads to a new thematic and tonal area (A minor). Its material (bb. 24-32), opening with  $a^1$  and closing with  $a^2$ , is formed mainly by stepwise movement.

Bar 33 marks the beginning of the second part of the movement, which is a repetition of bars 1-13 in A minor (bb. 33-48). At bar 49 the home key, D minor (bb. 49-56), returns. As in the motto, leaps of a fourth, fifth and octave skipping down or up from the fifth of the scale (A) shape the overall melodic line of the movement (which could be presented thus:  $\diagdown \diagup \diagdown$ ), while the interval of a second is fundamental to all the sequential progressions. In Tilmouth's view, Viner shows in this movement 'his inability to carry on the thread of a musical argument' as he 'resorts to the sequence, and the effect of the passages beginning at bar [16] can only be described as ludicrous'.<sup>197</sup> Today Viner's excessive use of repetition may be interpreted as a sign of his lack of melodic resourcefulness and imagination; however, Viner himself may have regarded this surfeit of sequence as innovative and progressive. Sequential idiomatic passagework is intended as a *tour de force* for his quick movements. Filled with semiquaver and demisemiquaver scale runs, string crossing and arpeggios, the allegros have a rhythmic intensity, vigour, drive, and a well-drafted interplay between the two instruments. Not surprisingly, the set

<sup>197</sup> Tilmouth, 'Chamber Music in England, 1675-1720', p. 325.

met with a success that encouraged Walsh to reprint it just eight months after its first publication (see p. 88) and to advertise it about twelve years later.<sup>198</sup>

The new, galant tendency towards clear-cut phrases already becomes evident in Eccles's sonatas. Many of his movements reveal a preference for phrasing in small units, usually of two or four bars' length, although their arrangement is often asymmetrical. Frequent repetition of phrases and motifs, used as a means of expansion, is a distinct feature of this set. The *Solos* of Eccles and Oswald differ significantly from the rest of the *Solos* examined. Both collections are governed by the concept of simplicity, clarity and naturalness. The rich harmonic vocabulary of the late Baroque style is dramatically reduced, and the rate of harmonic change is slowed down. Chromaticism is rare. Complex polyphonic and imitative textures are discarded in favour of simple homophonic textures with harmony relieved of its most intense and expressive combinations.

The naïveté in Eccles's sonatas relates to the *brunette* tradition in France. The *brunettes* were pastoral, charming little songs ('petits airs tendres') without much emotional intensity or complexity, and they enjoyed a phenomenal popularity in late seventeenth- and eighteenth-century France. One of the great enthusiasts of this genre was Michel Pignolet de Montéclair, who rearranged many *brunettes* into instrumental pieces. In the preface to his *Brunètes anciennes et modernes* (Paris, after 1716) he states that:

Those complex pieces in the learned style [*travaillées*] do not help to shape the taste, nor do they encourage the cultivation of a beautiful touch: all one needs is a quick hand to play rapid passage-work, arpeggios, and the like. But for the *petits airs* one has to have not only a natural genius, a delicate taste, and a tender disposition of the hand; one has also to have 'soul' to give them their true expression. [...] The French can boast, and rightly, that they are the only people who have the true taste for properly performing the pieces which other nations call *bagatelles*. Other nations are accustomed to music which is overcomposed.<sup>199</sup>

It appears that Eccles also had the true taste for a tender and natural style. His clear and

<sup>198</sup> See Smith, *1721-1766*, p. 337.

<sup>199</sup> Quoted in Erich Schwandt, 'L'Affilard's Published "Sketchbooks"', *MQ* 63/1 (1977), pp. 99-113 (p. 104).

simple melodic lines, frequent parallel thirds and sixths between the two voices derive from this *chansons à danser* tradition. The Allegro Moderato ‘La Fidelle Compagnon’ (No. 10/ii) is an interesting example of a movement built entirely on semiquaver passages executed in thirds between both instruments. Indeed, the bass part, marked ‘il basso solo senza cemabalo [*sic*]’, is the violin’s very ‘faithful companion’. There are several other movements in which both parts move in the same steady rhythmical flow of quick semiquavers (Nos. 1/v, 5/iv), or dotted rhythms (No. 8/iii), or quavers (Nos. 5/i, 6/i).

Similar stylistic features are found in Montéclair’s works. A resemblance is particularly striking between Eccles’s Nos. 1/i and 4/i and Montéclair’s *La Paix Sixième Concert* for flute and bass (published probably in 1724-5), although Eccles’s movements are much more developed, elaborate, technically demanding and longer than those of Montéclair (Ex. 4.55).

**Ex. 4.55a.** Eccles, Sonata No. 1/i, Le Reveil Matin, bars 1-4.



Montéclair, *La Paix Sixième Concert*, Le Reveil Matin, bars 12-16.



**b.** Eccles, No. 4/iv, Musette ou Pastorale, bars 1-4.





Montéclair, Musette, bars 1-4.

In addition to tender little airs, Eccles's set also incorporates movements built on rapid passagework, broken chords, measured tremolos, and arpeggios which require 'a quick hand'. His treatment of the bass line reveals characteristic elements of the newly emerging galant style such as repeated notes or chords (drum basses), broken octaves, and Alberti and other types of broken-chord figurations. Sometimes the violin serves a strictly accompanying function as in Nos. 6/ii and 7/ii, or there is an exchange of figurative material during the course of a passage, resembling the concerto style (No. 1/ii). Dialogue may involve continuation as well as literal repetition.

Oswald's sonatas represent the new, galant style. The phrases are balanced and clearly articulated, usually two- or four-bars long. They are sometimes repeated either literally or sequentially. The melodies are very simple, tuneful and lively, modelled on folk song. They move in well-balanced and smooth curves, primarily in small intervals (seconds, thirds). Intervallic jumps (mostly sixths and octaves) serve solely expressive purposes and are usually softened by diatonic neighbouring notes. Rhythmic patterns, often adopted from dance types, are enlivened with dotted rhythms, Scotch snaps and syncopations and through emphasis of weak beats in the bass part (Ex. 4.56). The rhythmic vitality and liveliness of temperament are traits not altogether surprising in a composer who worked as a professional dancing master (see p. 56).

Although from a purely technical standpoint these sonatas are neither challenging nor remarkable, their charm lies in their natural and simple lyricism 'without pretension;

like a naïve shepherdess without guile whose simplicity would be her only ornament'.<sup>200</sup>

This simplicity of melody, harmony, structure and expression is used by Oswald as the stylistic signifier of galant pastoralism. He avoids emotional outbursts in favour of 'gentle affections' which all belong to the vocabulary of this style. Frequent sigh-motifs intensify the expressive content of the melodies and add softness, mellowness to their contours. Chromatic alterations and the juxtaposition of contrasting tonal planes for colouristic purposes were one of the typical musical marks of galant 'sensibility', of which the Amorofo of No. 4 is a good illustration. The movement's affectionate or 'amoroso' character is heightened by a shift from the F-major to F-minor chord and a diminished fifth chord, in bars 8-10 (Ex. 4.56c).

**Ex. 4.56a.** Oswald, Sonata No. 6/ii, Allegro Moderato, bars 9-12.

**b.** No. 2/i, Con Observanza Affetuoso, bars 1-4.

**c.** No. 4/i, Amorofo, bars 1-12.

<sup>200</sup> Jean-Marie Morel, *Théorie des jardins* (Paris, 1776), quoted in Jill H. Casid, 'Queer(y)ing Georgic: Utility, Pleasure, and Marie-Antoinette's Ornamented Farm', *Eighteenth-Century Studies* 30 (1997), pp. 304-18.

Humphries's sonata movements range from chains of successive *Fortspinnungs*-units to symmetrical arrangements of regular phrase-repeats (as in Nos. 3/iii, 6/ii). Melodic lines are formed mostly by stepwise progressions alternating with triadic figures. Their expressive quality is often enriched by chromaticism. The continuo part, intended for the 'Base; with a through Base for the Harpsichord', is very active. Movements feature lively and spirited dialogues between the two instruments, sometimes with the bass part technically more demanding than the violin part (Ex. 4.57).

**Ex. 4.57.** Humphries, Sonata No. 2/ii, Allemanda Allegro, bars 24-7.

Some of Humphries's slow movements, with their descending bass lines (Ex. 4.42b), or his saraband (No. 6/iii), with its almost continuous quaver bass line against a simple and tuneful melody (Ex. 4.31), resemble the style favoured by Corelli. However, the sonatas also show Humphries as a composer 'of promising parts' (see p. 48), of creative individuality, particularly the Allegro of No. 4 (Appendix A, Ex. 16). This movement has a beautiful melodic and rhythmic intensity, drive and vigour, supported by strongly directional harmonies with chromatic colouring; meanwhile, the Largo of No. 2/iii succeeds so well in creating the lightness and grace of tone and expression, and in projecting the elegant simplicity that was characteristic of the galant style. Here Humphries spins out a long, 29-bar melody by linking and repeating single-bar units, over an accompaniment of simple harmonic progressions and a continuous quaver bass (Ex. 4.22a).

Valentine's Opp. 12 and 13 (*La Villeggiatura*) differ in their formal designs and character. The four-movement cycle of Op. 12 is replaced by the three-movement scheme

in Op. 13. In *La Villeggiatura* Valentine shows a greater tendency to write more passages in smaller note values and with more rhythmic variation than in his previous set. The slow movements in 3/2 or C, built on a succession of minims and semibreves, and the long freely spun-out melodic arches of Op. 12, No. 9/ii, and rhythmically homogenous movements such as Op. 12, Nos. 3/ii, iii or 4/ii, entirely permeated by one rhythmic motif, are not found in Op. 13. The *Villeggiatura*'s melodies are elaborate and present an agglomeration of many short, different, rhythmical particles (Ex. 4.58a). Their patterns are continuously changing, as if in a kaleidoscope. Notably, this is the earliest set of the sample to include Lombardian rhythms, which, according to Quantz, belong to the expression of gaiety and boldness.<sup>201</sup> The characteristic feature of Op. 13 is the frequent use of semiquaver triplets and a two-demisemiquavers-semiquaver figure as rhythmic ornamentations of a main melodic line (Ex. 4.58a). Short stepwise progressions, preceded either by interval jumps or triadic figures, are the primary components of the melodic lines in Op. 13.

In Op. 12, on the other hand, melodic patterns such as scale runs, measured tremolos, arpeggios, *bariolage* and *ondulé* are used more often and in extended sequences. Slow movements include written-out passages of florid diminutions (discussed in Chapter 5). In both sets the bass lines move predominantly in an even rhythmical flow. The phrases are clearly defined, although their regularity is prevented by extensions or overlaps. The Allegro of Op. 12, No. 2/iv, which is one of the very few movements divided into regular phrases – mostly four bars long (24: ||:40), provides a good example of Valentine's ability to write tuneful and lively melodies, with light-hearted charm (Ex. 4.58b).

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<sup>201</sup> Quantz, *On Playing the Flute*, ch. 11, §16, p. 125.

Ex. 4.58a. Valentine, Sonata Op. 13, No. 4/i, Largo, bars 10-13.

b. Op. 12, No. 2/iv, Allegro, bars 1-24.

In McLean's sonatas the emphasis is on the systematic elaboration of the subject rather than on its symmetrical distribution within a movement. Melodic lines move primarily in stepwise progressions and in an ascending-descending direction, with occasional large jumps. In the Giga of No. 5 these two contrasting melodic figures/progressions (marked 'A' and 'B' in Ex. 4.59a) are involved in a continuous, intense dialogue. Extended passages of broken chords and arpeggios appear in Nos. 2/iii, 3/ii and 7/iv. The interval of a fourth, written in different variants, plays a prominent role. For example, the bass line of the opening three-bar Adagio of No. 4 is based on a descending chromatic fourth, while the violin part is dominated by leaps of a fourth. The main motif of the following contrapuntal Allegro is also the *passus duriuscus* (see pp. 131-2), and the unifying idea of the last movement ('Gavott') is the melodic elaboration of the fourth (Ex. 4.59b). A similar approach is taken in Sonatas II and VI. Although the

sonatas are for violin and violoncello with the harpsichord, the bass line is not as active and technically demanding as in Humphries's sonatas.

**Ex. 4.59a.** McLean, Sonata No. 5/iv, Giga Allegro, bars 1-7.

**b.** No. 4/iv, Gavott, bars 1, 11-13, 15-18, 21-3.

McLean's allegros are spirited, but their rhythms are rather homogenous. Surprisingly, he does not employ Scotch snaps. Corelli's influence is plainly evident not only in McLean's contrapuntal and variation movements (discussed above), but also in his imitative openings used in as many as nine movements (reference to Corelli's trio sonatas).

Cross-movement harmonic references is another similarity of approach.

Holcombe's many Lombardian snaps, short-term chromatic inflexions, repeated trills, infrequent use of suspensions and avoidance of contrapuntal texture in his sonatas yield a style which is light and airy. Unlike McLean, he abandoned imitative openings in his solos. The Allegro of No. 2/ii, with its drum-bass accompaniment, short, separated phrases, and repetitions, provides a good example of his light-hearted style:



Holcombe's graceful melodies, with their steady quaver bass accompaniments, epitomise the noble simplicity which so appealed to the audiences of galant courts. He also employs schemata which were very popular in the galant style. The Presto of No. 5/ii begins with a favourite combination of two such schemata:



The '6-5-4-3/4-3-2-1' pattern used as a response to the opening '1-2-3/1-7-1' figure became the stock-in-trade of galant composers.<sup>202</sup> The three hammer-stroke formula opening the Allegro of No. 6/ii, the robust scales and string-crossing figures in the Spiritoso of No. 4/ii and the two Allegros of No. 6 are very Vivaldian in character.

In Gunn's sonatas subjects and continuations are often made up of two and four-bar units, sometimes with immediate or interlocking repeats. The continuo part, intended for the 'Violoncello', is often very elaborate, to the point of distressing Mr Hayes, who describes these pieces in his pamphlet as 'rather Duettos (for one Part was as principal as the other) for a Violin and Violoncello'; Hayes then adds: 'If you turned the Book upside down, and played the Bass for the Treble; [...] it would produce equally as good Harmony and Connexion'.<sup>203</sup> Only in the Vivace of No. 1/iii is the bass line actually more active and technically demanding than the violin part. In other movements the two voices

<sup>202</sup> Some of the most popular galant schemata are described by Joseph Riepel, *Anfangsgründe zur musicalischen Setzkunst: Grundregeln zur Tonordnung* (Frankfurt: Christian Wagner, 1755), pp. 27-130. Riepel gave names to several schemata; for example, the 6-5-4-3 descent is named 'Fonte'.

<sup>203</sup> Hayes, *The Art of Composing Music*, p. 18.

participate in a dialogue full of rhythmic vitality and energy.

Gunn's manner of developing the melodic line is sometimes striking in its disregard for uniformity, jumping from one *tessitura* to another, moving chromatically, and then suddenly in chordal passages, with constant changes of rhythm. These traits are particularly evident in Solo V. Its second movement, Allegro, is a mixture of descending stepwise progressions, wide leaps across the strings, chromatic scales, and multiple-stops, usually comprising a seventh and augmented fourth (Appendix A, Ex. 12). The rhythm is restless, with rapid changes. A complete chromatic scale in bars 21-2, based on syncopated rhythm, creates the sensation of an *accelerando*. The Allegro's melodic line is not so much charming, as lively and sparkling. Again, Hayes mocks Gunn's compositional skills noting that 'the Doctor's [Pepusch's] Rules were rather too abstruse, too dry, and full of Labour, for one of my [Gunn's] volatile Disposition'.<sup>204</sup> The result is that in contrast to Pepusch's sonatas, Gunn's are definitely not dull.

The sonatas of Festing and Gibbs maintain an individual character, thematic vivacity, and buoyant rhythmic vitality that proved especially popular in Britain. With thirty-two violin sonatas to Festing's name over twenty years of creativity, it is not surprising that one can find a wider range of movement-types (contrapuntal, rondo, canon, etc.) in his *Solos* than in the other collections of our sample. The contrast between Festing's Op. 1 and 4, published within the space of six years, is almost as marked as that between the Baroque and galant styles. In the new, lighter style of Op. 4 and later sonatas there is no place for elaborate three-voice polyphony. In Op. 4 Festing begins to use Scotch snaps (or the Lombard rhythm), ternary form, passages of written-out florid embellishments (discussed in Chapter 5). His thematic lavishness, combined with a Scarlattian sense of surprise, make his *Solos* as a whole very interesting. The abundance of melodic invention does not result in uncontrolled rambling, for he develops his thematic material in a thoroughly coherent manner. Successive *Fortspinnung*-units are

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<sup>204</sup> Hayes, *The Art of Composing Music*, p. 14.



gradually replaced by chains of short thematic phrases, sometimes with recurring motifs. Melodic lines are organised in varied ways and shapes. The beautifully expressive Grave of Op. 1, No. 2 or the Largo of Op. 4, No. 2 are based on smooth melodic curves moving primarily in stepwise or chromatic fashion, accompanied by bold harmonic progressions and modulations. The Largo of Op. 1, No. 10, on the other hand, exhibits many wide leaps and string crossings. The Andante of Op. 8, No. 2 is a chain of continuous double-stops. Dances such as the Gavotta of Op. 1, Nos. 2 and 8, with their simple, charming and tuneful melodies, reveal a strong tendency towards the style of folksong.

**Ex. 4.60.** Festing, Sonata Op. 1, No. 2/v, Gavotta, bars 1-4.



The melodic lines of the contrapuntal movements from Op. 1 combine complex multiple-stopping technique with bold sweeping semiquaver figurations. In allegro movements one finds dazzling runs, arpeggios, and a particular hallmark of Festing's style – abrupt shifts from low to high and high to low. The cantabile character of many of Festing's melodies bears witness to his desire to emulate the style of the Italian aria. This singing quality is often further enhanced by chromatic auxiliary notes and various ornaments, supported by an accompaniment moving in an even rhythmical flow. Festing's melodies also draw their richness from a great variety of rhythmic texture, which in some movements is particularly striking. Each bar in the Adagio of Op. 4, No. 4, or the Largo of Op. 7, No. 3, or the Andante of Op. 8, No. 1 is a new rhythmical particle. His quick movements, with their kaleidoscopic changes of rhythmic figuration, have impressive impetus and momentum.

Gibbs's set is a mosaic of different styles and forms: fugue, pastorale, aria, variation, the *stile antico*, the *stile moderno*, and the galant style. His sonatas are

remarkable for their intensity of feeling, melodic invention, and richness of harmony combined with their linear vigour. Their decorative and light style, incorporating many sigh motifs, is galant in character, but their harmony and its fast rhythm belong to the language of the Baroque. Against the background of mid-eighteenth-century stylistic trends in music, Gibbs's rich harmonic vocabulary and contrapuntal artifice can be seen as subversive rather than conservative. Like nearly all the composers discussed above, Gibbs usually tends to avoid regular phrase structures. His phrases are short, and often separated by rests. These little pauses intensify the expression and allow the music to 'breathe'; sometimes they also shape the musical discourse into more or less symmetrical patterns, as exemplified in the *Affettuoso* of No. 7. The sensuousness of the *Affettuososo's* melody and ornamentation is disciplined by the symmetrical form and regular *suspiratos*.

As already mentioned, expressive chromaticism is a distinctive feature of Gibbs's style, and it is exploited to great effect in many movements. The motivic density and rhythmic variety of the *Largo* (No. 2/i), *Vivace* (No. 6/i) and the *Andante* (No. 7/i) are particularly splendid, analogous to the flamboyant interior of a Baroque church. The softness of a line alternates with the roughness of a dissonant chord, and the harshness of large jumps with a smooth-flowing melody (Ex. 4.61a). The sonatas contain a remarkable variety of rhythms, in stark contrast to the homogenous and stereotyped rhythms of Handel's violin sonatas. There are also melodies (as in the *Aria* of No. 1 or the *Saraband* of No. 5) full of the idyllic and pastoral sweetness, recalling the simplicity and freshness of folk song. The sparkling lightness and playful character of some passages, and the brevity of their motifs resemble the language of the French Rococo (Ex. 4.61b).

**Ex. 4.61a.** Gibbs, Sonata No. 6/i, Vivace, bars 16-18.

**b.** No. 3/i, Largo, bars 30-4.

In their motivic density, emotional intensity, modulatory boldness, complexity of rhythm and harmony, Gibbs's solos can justly bear comparison with Veracini's violin sonatas.

### Conclusions

Stylistic traits have been the subject of commentary throughout this chapter; a concise summary of them follows. The order of the sonata's movements became stereotyped (S-F-S-F) and was governed by the principle of contrast. This need for stark contrast manifests itself in the ever-changing tempos and textures, the dramatic alternations of mood and expression, and in the variety of forms. Second, the composers under scrutiny follow 'the cunning device of the orators' in presenting 'the strongest points first; then the weaker ones in the middle; and finally impressive conclusions. That certainly seems to be the sort of trick which a musician can use' to keep up the interest of the composition.<sup>205</sup> Thus, the first two movements usually have fuller textures and more solemn or contemplative moods than the final two movements. The finale is typically in the triple metre of the English Jigg, the character of which is of untroubled joy, of lively enjoyment. In the 1740s sonatas a set of variations on a short theme, a minuet or a

<sup>205</sup> Mattheson, *Der vollkommene Capellmeister*, p. 476.

ternary-form movement became other popular possibilities for the finale.

Contrapuntal writing is not restricted to earlier sonatas, but it also occurs in a few movements of Festing's two last sets and Gibbs's sonatas. However, this technique was not commonly adapted. Of the eleven composers examined, six rejected counterpoint in favour of a light homophonic texture. In its use of the three-voice fugue, Gibbs's collection is rare among sonatas for violin and continuo published after 1740.<sup>206</sup>

Three types of binary form were exploited simultaneously in the sonatas analysed. The rounded-binary movements in Viner's collection show how soon the principle of thematic restatement was absorbed in British violin sonatas, anticipating certain elements essential for the sonata form. This design became more popular in the sonatas published after 1730, as is evident especially in the sonatas of Telemann, Locatelli, D. Scarlatti and Tartini. Viner's use of this structure in almost every sonata of his 1717 set seems therefore progressive in the history of the genre.<sup>207</sup> Rounded-binary movements are certainly explored with greater frequency in British solos (particularly by Festing) than in many other contemporary violin sonatas; including those by Handel, Vivaldi and Geminiani.

The theme-and-variations structure became more popular in the sonatas issued towards the end of the period under study. Its expression was intensified through diminutions and greater technical display rather than by harmonic or formal development. The melodic-outline and constant-harmony variations were by far the most common variation types exploited in the eighteenth century. As Burney observed:

About the middle of the last century, the musical world was overwhelmed with dull and unmeaning variations to old and new tunes, which consisted of nothing more than regular multiplication of notes, without fancy, taste, or harmonical resources.<sup>208</sup>

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<sup>206</sup> Veracini also included a few three-voice fugues in his Op. 2 sonatas.

<sup>207</sup> Apart from Viner's set, the form often appears in Veracini's 1716 collection of violin sonatas.

<sup>208</sup> Kerry S. Grant, *Dr. Charles Burney as Critic and Historian of Music* (Ann Arbor, MI.: UMI Research Press, 1983), p. 215.

The variation movements in the selected sonatas are definitely not ‘dull and unmeaning’. Their short themes, rhythmic gradations, and melodic elaborations generate much forward motion and create a striking sense of dynamism. Those by Festing and Gibbs are the most elaborate and technically demanding of the sample. The use of variations and titled dance movements in the Solos reflects the gradual disappearance of the distinction between *sonate da chiesa* and *sonate da camera*. Like Corelli in his Op. 5,<sup>209</sup> Festing and McLean divided their Op. 1 *Solos* into two parts with six church sonatas and six chamber sonatas.<sup>210</sup> In both sets the sixth sonata is exceptional as it incorporates more than one contrapuntal movement. Festing’s collection ends with four variations on the Aria theme, while McLean’s set concludes with the minuet. This mixture of ‘sacred’ and ‘secular’ styles is a characteristic feature of many single sonatas. For example, in Gibbs’s Sonata VIII the Grave and Fuga, which are *da chiesa* music (or in ‘the learned style’), are contrasted with the sensuousness of the Siciliana’s harmony, melody and ornamentation, and with the pastoral gaiety and simplicity of the Corno. Gibbs’s set includes, on the one hand, the greatest variety of titled dance movements (six different dances) among all the fifteen sets, and complex polyphonic writing on the other.

The composers examined prefer major to minor keys (as the main key) in a ratio of roughly three to one, and those of not more than four sharps (one exception) or flats. After 1735 the trend is towards consistent correlation between a signature and key, much earlier than is implied in the *Grove*,<sup>7</sup> according to which ‘the association of a signature with a definite key is a late 18th-century development’.<sup>211</sup> In his *The Sonata* Thomas Schmidt-Beste notes that:

A new tendency – probably again started by Beethoven – is to end minor-key works with a major-key finale, a kind of tonal breakthrough. [...] In his sonatas, the device is rare. [...] In the nineteenth century, however, its extramusical

<sup>209</sup> In addition to Corelli, Visconti (1703), Mascitti (1704), Geminiani (1716), Veracini (1721), and Carbonelli (1729) divided their collections in this way.

<sup>210</sup> The first six of Festing’s Op. 1 sonatas are technically more challenging than those of the second half (clear reference to Geminiani’s Op. 1).

<sup>211</sup> ‘Key signature’, *Grove*, XIII, p. 551.

association of triumph over adversity – *per aspera ad astra*, to use the Latin proverb – made it highly popular with composers for instrumental works of all genres, including, of course, sonatas.<sup>212</sup>

However, it appears that Beethoven was not the only champion of this device in sonatas. Before him, Festing, Gibbs and Gunn experimented with this musical effect.

The two case studies, Festing's F-minor and Valentine's B-major solos, demonstrate how a semiotic of tonal affect can be applied to a violin sonata, as a tool for deconstructing the mood states found therein. These pieces are the examples of affective tonality at work. In other words, the key plays a crucial role in the employment of certain melodic gestures and harmonies. Of course, this is a preliminary exploration of the relationship between the violin sonata and tonal affect, and it will hopefully stimulate further research in this field. A complete examination of all sonatas is necessary to draw conclusions of a more general nature.

The harmonic language of many of these sonatas is firmly rooted in a Corellian idiom, which was regarded as the important means for teaching composition at the time. To quote Avison, 'From him [Corelli] many of our best modern Composers have generally deduced their Elements of Harmony'.<sup>213</sup> However, there are noticeable departures from this idiom in the sonatas of Gunn, Festing and Gibbs. The complexity of the harmonies and the intensity of chromaticism in Festing's and particularly Gibbs's sonatas are greater than in all the other sonatas examined and also many other contemporary violin sonatas, for example by Handel, Vivaldi, Tassarini, and Castrucci. All the sonatas examined contain strongly directional harmonies with heavy reliance on secondary dominants. In major and minor keys the first destination is normally the key of the dominant. An alternation of major and minor versions of the triad over the same pitch is another characteristic feature of these works. The minor mode, with its introspective character, has inspired the selected composers to use more intense and dramatic

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<sup>212</sup> Thomas Schmidt-Beste, *The Sonata* (Cambridge: Cambridge University Press, 2011), p. 120.

<sup>213</sup> Avison, *Essay on Musical Expression*, p. 95.

harmonies, and chromatic passages (especially the descending chromatic fourth) than the major mode. From c.1720 onwards a new trend towards harmonic simplification is also noticeable in some of these sonatas, especially those by Eccles, Holcombe, and Oswald.

The most characteristic traits of many melodic lines are their tunefulness, light-hearted charm, gaiety and brightness of colour. The galant ideal of beautiful simplicity and directness of expression, and frequent rests between phrases or ideas began to emerge in the sonatas issued in the 1720s. Movements such as the *Andante Spiritoso* of Festing's Op. 8, No. 4 and the *Affettuoso* of Gibbs's No. 7, with their strong emphasis on expression, frequent ornaments, varied rhythms and very brief phrases separated by *suspiratos*, exhibit the characteristics of the *empfindsam* style. There is also a gradual change in their rhythmic texture, becoming more varied and thus generating more tension. This 'new' rhythmic vocabulary includes, for example, frequent series of semiquaver triplets, dotted figures (especially dotted-semiquaver-and-demisemiquaver-note rhythm) and Scotch snaps. The Baroque *perpetuum mobile* built on the continuous movement of the same rhythm is not to be found in the sonatas published at the end of the period.

With regard to texture, the bass parts are active, often participating in the motivic exchanges more than in other contemporary Italian sonatas. However, already in Eccles's sonatas, one notices a gradual reduction of the continuo's former melodic and rhythmic independence, clearly anticipating the galant style, with its characteristic drum basses, Alberti and other chordal basses in a relatively slow harmonic rhythm. As the above analysis shows, some traits of the new galant idiom had already been absorbed into early eighteenth-century British violin sonatas prior to the advent of Felice Giardini, Carl Friedrich Abel, and Johann Christian Bach.<sup>214</sup>

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<sup>214</sup> These three galant composers are mentioned in Stanley Sadie, 'Music in the Home II', in *Music in Britain: The Eighteenth Century*, pp. 313-54 (p. 322). Sadie notes: 'The bridgehead that Giardini established on behalf of the new *galant* style was however to be extended largely by Germans.' [Abel and J. Ch. Bach].

## CHAPTER 5

### Violin technique

In the sixteenth century instrumental pieces (dances, fantasias, etc.) were usually written for unspecified instruments (a typical designation was ‘for all sorts of instruments’) and any idiomatic instrumental effects or melodic embellishments would have been added extempore by the players. At the turn of the seventeenth century, composers such as Giovanni Gabrieli, Marc’Antonio Negri, Francesco Usper, or Claudio Monteverdi began not only to specify the instrumental participants in their ensemble music but also to exploit the idiomatic capabilities and sonorities of particular instruments. The violin was one of the main instruments, whose technique and expressive possibilities were explored and significantly developed by seventeenth-century composers. As David Boyden put it in *The History of Violin Playing*:

Idiomatic writing for the violin, in the sense of melodies and figurations, was developed very quickly after 1600, actually preceding those instrumental forms, such as the sonata, whose origins were closely identified with the violin.<sup>1</sup>

In the early seventeenth century, sonatas written specifically and only ‘for the violin’ were still sparse, outnumbered significantly by those labelled for ‘violino ò cornetto’ or ‘per il violino ò altro simile stromento’.<sup>2</sup> However, from the end of the

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<sup>1</sup> Boyden, *The History of Violin Playing*, pp. 121-3.

<sup>2</sup> For example, Vivarino, *Il Primo libro de motetti [...] con otto sonate per il violino ò altro simile stromento* (Venice, 1620); Marini, *Sonate, Symphonie*, Op. 8 (Venice, 1626) includes, among others, ‘Sonata Prima. Violino, ò cornetto semplice, or sonata per l’organo. violino ò cornetto’; Cecchino, *Cinque messe [...] con otto sonate* (Venice, 1628), at the end of this set the composer notes: ‘Tutti li soprani de le sonate che sono in quest’Opera, possono esser sonati con l’organo da un solo violino, ò vero cornetto’. According to Sandra Mangsen, the designation ‘violino ò cornetto’ was used in the first three decades of the seventeenth century; see Mangsen, ‘Ad Libitum Procedures in Instrumental Duos and Trios, *EM* 19/1 (1991), pp. 29-40, (p. 31); also Selfridge-Field (*Venetian Instrumental Music*, p. 149) notes that in the 1620s most Venetian composers had stopped scoring for ‘cornetts’ in sonatas.



1620s,<sup>3</sup> the number of sonatas exploiting an unequivocal violin idiom began to grow rapidly, and after the publication of Uccellini's Op. 5 (1649) collections devoted entirely to sonatas for violin and continuo became very popular. By the end of the seventeenth century the solo sonata had become the main vehicle for virtuosic display, and a music genre in which the most significant developments and radical experiments in terms of violin technique occurred.<sup>4</sup>

As discussed in Chapter 1, throughout the seventeenth century in Britain, violin technique was developing through the medium of airs, dance music and music for ensemble. As a result, British violin music was relatively simple in its technical aspects compared to Italian, German or Austrian violin music. The question arises whether the solo sonata inspired early eighteenth-century British composers to develop a more advanced idiom of violin writing. The following detailed survey of the sonatas' technical demands will assist in answering this question. The violin parts will be examined in terms of their idiomatic style, involving 'those traits which are particularly characteristic or agreeable on the violin'.<sup>5</sup>

### Range

As Table 5.1 shows, between 1700 and 1750 the range of pitches employed in British violin sonatas widened from a-d<sup>3</sup> to g-a<sup>3</sup>. In the majority of these fifteen collections the violin range extends from the open G string to e<sup>3</sup>. This almost three-octave *ambitus* was typical of much early eighteenth-century violin music.<sup>6</sup> The narrowest compass of the solo part (a-d<sup>3</sup>) occurs in Croft's sonatas. Although this range is also suitable for the treble *cornetto*, Croft's works are written in the specific idiom of the

<sup>3</sup> For example, Frescobaldi, *Canzona a violino solo* (Biblioteca Vaticana, Ms Q.VIII.205, c. 1627); Castello, *Sonate concertate* (Venice, 1629); and Montalbano, 'Sinfonie ad un violino solo' in *Sinfonie* (Palermo, 1629).

<sup>4</sup> In the first half of the eighteenth century the solo concerto also became the vehicle for experiments and developments in violin technique.

<sup>5</sup> Boyden, *The History of Violin Playing*, p. 121. The sonatas under discussion are also presented here in the light of theoretical writings of the time.

<sup>6</sup> For example, in Corelli's Op. 5, Duval's Opp. 1-3, Vivaldi's Op. 2, Rebel's Op. 5, Valentini's Op. 8, Francoeur's Op. 1, and Handel's violin sonatas.

violin rather than the *cornetto* – the instrument which favours mostly stepwise motion in its upper register. Croft does not exploit the idiomatic potential of double-stopping or *bariolage*, but he does explore typically violinistic leaps of a fifth, sixth, octave, tenth, and even eleventh, passages of broken thirds and arpeggio figures.

**Table 5.1.** The range requirements of the selected early eighteenth-century British violin sonatas.

Composer and date of publication	Maximum range	Range used most frequently
Croft (1700)	a – d <sup>3</sup>	d <sup>1</sup> – b <sup>2</sup>
Viner (1717)	g – f <sup>3</sup>	a – e <sup>3</sup>
Eccles (1723)	g – e <sup>3</sup>	g – c <sup>3</sup>
Humphries (1726)	g – e <sup>3</sup>	a – d <sup>3</sup>
Valentine (1728) (c.1735)	g – e <sup>3</sup> g – f <sup>3</sup>	g – d <sup>3</sup> g – d <sup>3</sup>
Festing (1730) (1736) (1747) (c.1750)	g – a <sup>3</sup> g – e <sup>3</sup> g – g <sup>3</sup> g – g <sup>3</sup>	g – d <sup>3</sup> g – d <sup>3</sup> g – d <sup>3</sup> g – e <sup>3</sup>
McLean (1736)	g – e <sup>3</sup>	a – d <sup>3</sup>
Holcombe (1745)	g – e <sup>3</sup>	c <sup>1</sup> – d <sup>3</sup>
Gunn (1745)	g – a <sup>3</sup>	g – d <sup>3</sup>
Gibbs (1746)	g – e <sup>3</sup>	g – d <sup>3</sup>
Oswald (c.1747)	g – e <sup>3</sup>	g – c <sup>3</sup>

Only in Festing's Op.1, Nos. 6 and 10, and Gunn's No. 6 does the violin part extend to a<sup>3</sup>, offering a wide compass for that time. In the treatises of Geminiani and Leopold Mozart the range between g and a<sup>3</sup> is treated as the most suitable and desirable for a violin.<sup>7</sup> In contemporary violin music the notes above g<sup>3</sup> appeared rarely and solely in those works addressed to virtuosos.<sup>8</sup> Italian violinists were especially fond of playing in the higher registers, the practice of which was strongly criticised by Quantz:

<sup>7</sup> Francesco Geminiani *The Art of Playing on the Violin* (London, 1751); and Leopold Mozart, *Versuch einer gründlichen Violinschule* (Augsburg, 1756). In violin methods addressed to less advanced violinists, the violin range is narrower, usually from g to d<sup>3</sup>, as for example in *The Compleat Tutor for the Violin* (London, 1750; R/1765).

<sup>8</sup> Locatelli's Sonata Op. 6, No. 12 (1737) soars as high as e<sup>4</sup>, but this range is rare even in music for virtuosos; a<sup>3</sup> is the highest note in, for example, Geminiani's Opp. 1 (1716) and 4 (1739), Vivaldi's Concerto *L'Estete* Op. 8, No. 2 (1725), Pietro Castrucci's Op. 1 (c.1725), Carbonelli's *XII Sonate* (1729), Veracini's *Sonate accademiche a violino solo*, Op. 2 (1744); g<sup>3</sup> is the limit in Somis's Op. 2 (1717), Bach's *Sei solo à violino*, BWV 1001-6 (1720), or Vivaldi's Concertos Op. 8, Nos. 1 and 4, and RV 212 (1712).

They [Italians] climb about in the high register like somnambulists upon the rooftops, and meanwhile neglect the truly beautiful, depriving the instrument of the gravity and agreeableness which the thick strings are capable of giving it.<sup>9</sup>

In c.1726, thirty years before the above comment, North also warned violinists from using extremely high notes because they lack all ‘effective force’, are ‘squeaky’, sound ‘no better than a whistle’, and thus they are ‘humour’ rather than music. Moreover, they remind the listener of ‘the regular clinking’ and have:

No engaging effect upon and one’s spirits, [such] as may be perceived to come from full bodyed musick. And certainly the best use that can be made of any instrument is drawne from the compass of its native force, where the tone is free, lowd, and well conditioned; and that for the most part proves to be about the middle of the instrument.<sup>10</sup>

Undoubtedly, the sonatas studied ‘make the best use’ of the violin’s sound and ‘gravity’ by employing primarily its middle range. The comparison of ranges given in Table 5.1 shows only the extreme notes required and says nothing about their frequency or the *tessitura* of a piece. In fact, the top notes e<sup>3</sup>, f<sup>3</sup>, g<sup>3</sup> and a<sup>3</sup> are usually employed from one to just a few times in a movement, or in a work or even in a whole set. For example, a<sup>3</sup> appears only three times in Festing’s Op. 1 (Nos. 6/ii, b. 31, and 10/ii, bb. 9-10), and seven times in Gunn’s set (No. 6/i, bb. 32-34), while g<sup>3</sup> occurs as the highest note six times in Festing’s Op. 7 and twice in his Op. 8.<sup>11</sup>

Even though the maximum range is between g and e<sup>3</sup> in the majority of violin parts, the *tessitura* of particular works can still vary. Croft and Holcombe call only occasionally for notes on the lowest string, using mostly the upper three strings. In Croft’s Sonata Quarta only twice does the pitch fall below c<sup>1</sup>, and in his next two sonatas the lowest note is c<sup>1</sup>, appearing five times altogether. In Holcombe’s set the G string is used

<sup>9</sup> Quantz, *On Playing the Flute*, ch. 18, §61, pp. 325-6.

<sup>10</sup> Wilson, pp. 234-5. Also Avison (*An Essay on Musical Expression*, p. 108) warned the violinists ‘to avoid imitations of Flageolets’.

<sup>11</sup> Festing Op. 7, No. 2/i (bb. 33, 35), iii/var. 3 (bb. 5-7), Op. 8, No. 4/ii (bb. 39-40); f<sup>3</sup> appears as the highest note in the set of: Viner Nos. 1/ii (b. 17), 2/ii (b. 7), 3/iv (b. 51), 5/ii (b. 11), 6/ii (b. 2), iii (bb. 8, 12), iv (b. 55); and Valentine Op. 13, No. 3/ii (b. 44).

more often, but is never explored as much as the other strings. Viner, Eccles, Humphries, Valentine, McLean and Oswald do not show any reluctance to use the lowest and highest strings, but Viner, Humphries and McLean rarely employ the open G string and Eccles and Oswald venture only sporadically beyond  $b^2$  or  $c^3$  (the second position on the E string – a subject discussed below).

Croft's and Holcombe's tacit avoidance of the G string is in great contrast to Gunn, Festing and Gibbs's frequent exploitation of the lowest register. However, the ways in which they use the G string in their *Solos* do not differ significantly from other sets, only the frequency of its appearance. The  $g-d^1$  register occurs in numerous string-crossing figures, wide leaps, running passages, or as harmonic support in arpeggios, polyphonic sequences and multiple-stopping, or as a 'special effect'; but none of these eleven composers treat the G string as a means of conveying a more developed, independent and sustained melodic line, or for virtuoso playing. The same treatment of the lowest string can be found in other contemporary violin sonatas (including those by Corelli, Bach, Geminiani, and Handel). This may be explained by the nature of the old gut G string, which emits a less penetrating and resonating sound than the other three strings, and its response is slow. Although in the first half of the eighteenth century the overspun G string (i.e., wrapped in a very thin silver or copper wire), which has a more brilliant and prolonged sound, was known, the plain gut type was still widely used.<sup>12</sup>

### **Left-hand technique: shifting, positions, and fingering**

In the technique of the left hand, the principal matters of concern are shifting and fingering.<sup>13</sup> In early eighteenth-century Britain, the subject of positions is discussed in Prellieur's *The Modern Musick-Master* (London, 1731) and Geminiani's *The Art of Playing on the Violin* (London, 1751). The fifth part of Prellieur's treatise is entitled 'The Art of

<sup>12</sup> See Patrizio Barbieri, 'Roman and Neapolitan Gut Strings 1550-1950', *GSI* 59 (2006), pp. 147-81 (pp. 162-3, 174).

<sup>13</sup> The violin fingering labels the index finger as 1, and the other fingers 2, 3 and 4.

Playing on the Violin' and it includes descriptions of the following positions: half-shift (modern second position), whole-shift (third position), double-shift (sixth position) and last-shift (seventh position).<sup>14</sup> However, the musical examples that follow the text never exceed the third position; and the highest note appearing in these exercises is d<sup>3</sup>.

Geminiani's treatise incorporates discussion of position-work up to the seventh position on all four strings (the positions are called 'Orders'), but the twelve compositions presented in this source reach the sixth position (the highest note is g<sup>3</sup>). The mechanics of shifting are described by Geminiani as follows:

After having been practised in the first Order, you must pass on to the second, and then to the third; in which Care is to be taken that the Thumb always remain farther back than the Fore-finger; and the more you advance in the other Orders the Thumb must be at a greater distance till it remains almost hid under the Neck of the Violin. [...] It must be observed, that in drawing back the Hand from the 5th, 4th and 3d Order to go to the first, the Thumb cannot, for Want of Time, be replaced in its natural Position; but it is necessary it should be replaced at the second Note.<sup>15</sup>

Following Geminiani's advice, the thumb and fingers should move independently, and the hand shifts from higher positions to the first position by 'crawling' downward.<sup>16</sup> It should be remembered that the Baroque violin had a thicker neck and shorter fingerboard than the modern violin, and also that the chin and shoulder rests were unknown; consequently, shifting was more difficult than nowadays. Moreover, the violinist's limited manoeuvrability in shifting was influenced significantly by the inferior stability of the 'chin-off' hold used at the time. As the century progressed, however, the more comfortable and stable chin-braced grip was gradually favoured. As early as 1677, this grip was recommended in Johann Jacob Prinner's *Musicalischer SchliSSL* as the only proper method of holding the violin 'otherwise it would be impossible to play quick

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<sup>14</sup> Some parts of Prelleur's Part V are modelled on Lenton's *The Gentleman's Diversion or the Violin Explained* (London, 1693) and anonymous *Nolens Volens* (London, 1695); see Boyd and Rayson, 'The Gentleman's Diversion: John Lenton and the First Violin Tutor', p. 332; and David D. Boyden, 'A Postscript to "Geminiani and the First Violin Tutor"', pp. 40-7.

<sup>15</sup> Geminiani, *The Art of Playing on the Violin*, pp. 2-3.

<sup>16</sup> For a fuller discussion of how this shifting was done, see Boyden, *The History of Violin Playing*, p. 155. He also presents Sol Babitz's drawing, illustrating this method of shifting.

passages which go high and then low or to play in tune'.<sup>17</sup> In Britain, in c.1735 Robert Crome noted in his violin tutor that 'the best way is to stay [the Fiddle] with your Chin, that it may remain steady'.<sup>18</sup> Also Michel Corrette, Leopold Mozart and Joseph Herrando endorsed this violin hold; Geminiani, on the other hand, advocated 'the chin-off grip', which just shows that there was little standardisation during this period.<sup>19</sup> There was, however, consensus regarding the importance of practising numerous scales (in different forms) in order to perfect the technique of shifting and playing in the higher positions, as is evident from many scale exercises included in contemporary violin tutors and treatises.<sup>20</sup>

In 1756 Mozart observed that there are three reasons which 'justify the use of the positions', namely 'necessity, convenience and elegance'; and 'necessity' demands the use of the positions for notes higher than  $b^2$ .<sup>21</sup> In the sonatas examined the highest position on the E string required is the seventh position, and this occurs only in Gunn's No. 6/i (Ex. 5.1a), Festing's Op. 1, Nos. 6/ii (reached by a fourth-finger extension, Ex. 5.1b) and 10/ii (Ex. 5.7a).

**Ex. 5.1a.** Gunn, Solo No. 6/i, Allegro, bars 32-4.



**b.** Festing, Sonata Op. 1, No. 6/ii, Allegro, bars 29-33.



<sup>17</sup> Quoted in David Boyden and Peter Walls, 'Violin, §4, iii (b): Holding the Violin', *Grove7*, xxvi, pp. 722-3 (p. 722). See also Hellmut Federhofer, 'Prinner [Preiner], Johann Jacob', *Grove7*, xx, pp. 325-6.

<sup>18</sup> Crome, *The Fiddle*, p. 34.

<sup>19</sup> Michel Corrette, *L'École d'Orphée* (Paris, 1738), p. 7; Mozart, *A Treatise*, ch. 2, §3, pp. 54-5; Joseph Herrando, *Arte, y puntual explicacion del modo de tocar el violin* (Paris, 1756), p. 2; and Geminiani, *The Art of Playing on the Violin*, p. 1.

<sup>20</sup> For example, Corrette, *L'École*, pp. 37-41; Geminiani, *The Art of Playing on the Violin*, pp. 1-4; and Mozart, *A Treatise*, ch. 8, sec. 1-3, pp. 132-65.

<sup>21</sup> Mozart, *A Treatise*, ch. 8, sec. 1, §2, p. 132.

The sixth position is called for on a few occasions in Festing's Op. 7, No. 2 and Op. 8, No. 4 and in Gunn's No. 6/i; whereas the fifth position is used in the movements listed in note 11 above and also in Festing's Op. 7, No. 2, Op. 8, Nos. 2 and 6.<sup>22</sup> The fourth position on the E string ( $e^3$  is the upper limit), often reached by a fourth-finger extension, occurs in all but one (Croft) collections. In most of these sonatas, however, the third position is the usual limit. The frequency of employing this position, of course, varies between particular sets and sonatas. In the *Solos* of Viner, Festing, Gibbs and Gunn the upper reaches of the fingerboard are explored most frequently; and some of these passages are quite extended.<sup>23</sup>

In the majority of cases a high position on the E string is reached by shifting through intermediate positions or by small skips rather than by one large hand shift, which is much more difficult to execute. In fact, among the five collections issued before 1730 only those by Viner and Valentine comprise such large shifts, moving from the first to the third or fourth position on the highest string – to  $d^3$  or  $e^3$ .<sup>24</sup> These shifts are facilitated by being preceded by an open string or a rest (Ex. 5.2a-b). The collections published after 1730 show greater use of large leaps, some of which expand to almost three octaves (Ex. 5.2c-e).<sup>25</sup>

**Ex. 5.2a.** Viner, Sonata No. 6/iii, Larghetto, bars 13-14.



**b.** Valentine, Sonata Op. 12, No. 1/iv, Giga Allegro, bars 8-11.



<sup>22</sup> The sixth position: Festing Op. 7, No. 2/i (bb. 33, 35), iii/var. 3 (bb. 5-7), Op. 8, No. 4/ii (bb. 39-40); the fifth position: Festing Op. 7, No. 2/i (bb. 16, 34), iii/var. 3 (bb. 3-4), Op. 8, Nos. 2/iv (bb. 27, 39), 6/i (bb. 11, 42), ii (bb. 37-9).

<sup>23</sup> See, for example, Viner Nos. 2/ii (bb. 6-10), 5/iv (bb. 3-7), 6/i (bb. 24-9), iv (bb. 7-9); Festing Op. 7, No. 2/i (bb. 13-18, 31-6), iii/var. 3 (bb. 1-7); Gibbs No. 6/ii (bb. 23-30); Gunn No. 6/i (bb. 31-8).

<sup>24</sup> For example, Valentine Op. 12, Nos. 3/ii (b. 11), 10/iii (b. 10), 11/i (b. 3).

<sup>25</sup> A shift from the first to the fourth position to reach  $e^3$  in Ex. 5.2a-c seems the most elegant (the uniformity of tone colour).

c. Gunn, Solo No. 6/iii, Allegro, bars 7-10; and iv, Siciliana, bars 5-6.



d. Gibbs, Sonata No. 8/ii, Siciliana, bar 18.



e. Festing, Sonata Op. 8, No. 5/i, Spiritoso, bar 6.



Compared to Viner and Valentine's examples, the large upward hand shifts in the sonatas of Gunn, Gibbs and Festing are often not only wider but also more difficult, because they do not include an open string or a rest. The hand returns to the first position usually through intermediate positions. Direct large downward jumps from a high position to the first position that are not preceded by an open string or a rest are extremely rare (Ex. 5.3).

**Ex. 5.3.** Festing, Op. 7, No. 4/iv, Presto, bars 47-9; and No. 5/iv, Allegro, bars 33-5.



The predominance of large upward shifts is not surprising considering that moving down the fingerboard in a large leap without using chin-rest support is more challenging than



shifting upwards. Notably, large hand shifts were explored more vigorously in the sonatas published at the end of the period in question (particularly in Festing's and Gibbs's sets), which reflects the significant advances in violin playing in Britain. Perhaps this is also an indication that the chin-braced grip came into more general and consistent use.

Shifting to higher positions on the lower three strings is indicated only by Festing in Opp. 7 and 8 (discussed later). A decision when to change position on these strings for the sake of elegance (for example, the uniformity of tone colour) or even convenience is left to the discretion of the violinist; it depended largely on his left-hand technique (the size, structure, flexibility and strength of his fingers), his musical intentions and also the conventions of the time. As already mentioned, shifting was more difficult on the Baroque violin. Thus, it is highly probable that the contemporary violinist tended to employ one position for an entire phrase, even though this generally resulted in more frequent string-crossing, and changes of timbre and tone colour.<sup>26</sup> However, the fingering indications in Geminiani's treatise (1751) and the Nogueira manuscript show that playing in high positions was not reserved only for high *tessituras*.<sup>27</sup> Hence, the omission of fingering in early eighteenth-century works does not necessarily mean that everything possible should be executed in the first position.

The sonatas examined incorporate double-stops and figurations such as those in Ex. 5.4 that necessitate the use of higher positions on the lower strings.

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<sup>26</sup> For a full account of the development of the bow, the violin and its fittings, and also holding the violin and bow, see Robin Stowell, *Violin Technique and Performance Practice in the Late Eighteenth and Early Nineteenth Centuries* (Cambridge: Cambridge University Press, 1990), pp. 11-77. It is worth adding that modern fingering practice is also influenced by today's sound ideal, which should be smooth and uniform. In order to achieve this, the violinist uses higher positions on lower strings in preference to a lower position on a higher string. Also he must play with more physical tension (more bow pressure) to obtain a stronger tone. As a result, he prefers to employ higher positions, not least because the bow can press much harder on shorter playing lengths of strings.

<sup>27</sup> High positions apply across all four strings in Geminiani's *The Art of Playing on the Violin*, Examples I-VII; and the Nogueira manuscript, held at the Biblioteca Nacional, Lisbon [4824], see Pauline Heather Nobes, 'Neglected Sources of the Solo Violin Repertory Before ca.1750: With Special Reference to Unaccompanied Performance, Scordatura and other Aspects of Violin Technique', 2 vols. (Ph.D. diss., the University of Exeter, 2000), I, pp. 120-74.

**Ex. 5.4a.** Holcombe, Sonata No. 6/i, Lento, bars 4-6.



In the second bar the double-stops on the first and two last beats cannot be played otherwise than in the second or third position (third is the most convenient) on the G and D strings. With the exception of Croft, Valentine (Op. 13) and Oswald, similar examples appear in every set.<sup>28</sup>

**b.** Valentine, Sonata Op. 12, No. 6/ii, Allegro, bar 53.



In order to avoid unnecessary and very inconvenient string-crossing between the A and G strings, especially at this fast tempo, the violinist should perform the octave  $b^1$ - $b$  in the second position on the D and G strings. Similarly, in the next example the first three notes of each bar are set so far apart (spread between the G and E strings) that they cannot be played in the first position without difficulty. However, by shifting to the third position the violinist avoids awkward string-crossing and all notes lie easily under the fingers.

**c.** Gibbs, Sonata No. 4/iv, Minuet Allegro, bars 13-17.



Besides regular positions, some passages require the use of the first or fourth finger extension in order to avoid or facilitate shifting. Although extensions appear in various positions, fourth-finger extensions in the first and third positions predominate.

<sup>28</sup> For example, Viner No. 5/iii (bb. 5-6, 27-8); Festing Op. 1, No. 4/ii (bb. 4, 9, 30-1, 35, 49-52); Gunn No. 5/i (bb. 5, 9, 12, 14-15); Gibbs No. 8/iii (bb. 3-8, 18-20, 33-4, 40-2, 60, 62, 66-7), iv (almost every bar).

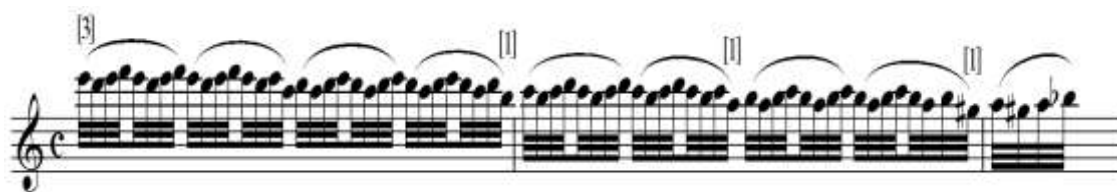
Typically, this extension is employed in passages whose highest note is the only note belonging to the next position and can be reached by the extended little finger without changing the position of the hand (Ex. 5.5a). The first finger extension is usually employed in passages descending from higher positions (Ex. 5.5b).

**Ex. 5.5a.** Holcombe, Sonata No. 1/iv, Allegro, bars 38-9.



This whole passage is played in the third position, with the fourth finger used twice consecutively.

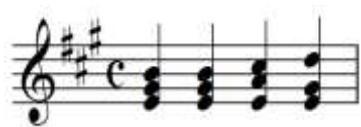
**b.** Viner, Sonata No. 6/iv, Larghetto, bars 8-9.



In order to make this descent from the fifth to the second position easier, the first finger should be stretched backwards.

In some double-stops, the extension of the first or fourth finger is also necessary. In Ex. 5.6a the fourth finger is extended, while the third and first fingers remain in the first position.<sup>29</sup> In Ex. 5.6b, on the other hand, the first finger must slide one step downward to the first position (b. 39), while the second finger stays in the second position. Obviously, this type of fingering helps to achieve a greater legato.

**Ex. 5.6a.** Viner, Sonata No. 2/ii, Allegro, bar 19.



<sup>29</sup> These chords are part of the passage marked 'Harpeggio', thus this is just one of the ways in which they can be arpeggiated.

**b.** Festing, Sonata Op. 1, No. 6/iv, Allegro, bars 36-9.



Double-stops involving a change of a finger during a single or a tied note appear often in Festing's sonatas. Perhaps Festing was influenced by his teacher, Geminiani, who was particularly fond of this procedure. It should be added that none of the fifteen collections incorporate harmonics.

To conclude, early eighteenth-century British composers did not insert into their violin sonatas awkward and incomprehensible passages which, in Mozart's words, 'have neither method nor consistency' in terms of the left-hand technique.<sup>30</sup> Even though some changes of positions demand a very agile left hand, the violinist does not have to exhibit jugglers' tricks, curious finger acrobatics or pyrotechnics. Further, the performer often can facilitate shifting by taking advantage of an open string, a rest, repeated notes, or a dotted figure, as shown in Ex. 5.7.

**Ex. 5.7a.** Festing, Sonata Op. 1, No. 10/ii, Allegro, bars 8-11.



The open A string (\*) in the above passage gives an opportunity to shift from the seventh to the first position comfortably and most of all in such manner that the listener does not perceive the change. This is one of the reasons why the keys featuring open strings are employed most frequently in these sonatas (as discussed in Chapter 4).

<sup>30</sup> Mozart, *A Treatise*, ch. 8, sec. 3, §1, p. 148.

b. Valentine, Sonata Op. 12, No. 10/iii, Adagio, bars 8-10.



In this passage a rest gives extra time for moving the hand to and from the third position.

c. Viner, Sonata No. 1/iv, Allegro, bars 7-8.



The above descent from the third to the second position and then to the first position, executed on the repeated note, is the most convenient here. Moreover, the preceding second finger on  $e^2$  (or  $d^2$ ) assists the accurate stopping of the second  $e^2$  (or  $d^2$ ).

d. Valentine, Sonata Op. 12, No. 10/ii, Allegro, bars 19-25.



Significantly, Leopold Mozart uses a similar passage to Ex. 5.7d to demonstrate that shifting can be made very conveniently on a dotted figure. He notes that ‘at the dot the bow is lifted, during which the hand is moved and the note F taken in the natural [first] position’.<sup>31</sup> However, in the sonatas analysed this kind of ‘help’ in changing positions occurs rarely; the first two methods of shifting (open strings and rests) are the most frequently available.

<sup>31</sup> Ibid., p. 139.

## Fingering

Of the fifteen sonata collections examined, only three contain fingering indications: Eccles's *Sonates* (1723), Festing's Opp. 7 and 8.<sup>32</sup> Notably, Eccles's *Livre de sonates* is one of the earliest printed sets of violin sonatas with fingerings specified by the composer, and certainly the earliest known by a British composer. Before Eccles's publication, a few fingerings can be found in Piani's Op. 1 (Paris, 1712), L. Francoeur's Op. 1 (Paris, 1715), and Duval's Opp. 5, 6 and 7 (Paris, 1715, 1718 and 1720 respectively).<sup>33</sup> However, these sets are nowhere near as prescriptive regarding fingering as Eccles's collection. Piani specifies the fourth finger (twice), the second position (four times) and a semi-position on b;<sup>34</sup> Francoeur indicates only unusual use of the thumb in a chord e<sup>1</sup>-a<sup>1</sup>-f#<sup>2</sup>; and Duval marks a few fourth fingers (seven) in all three sets. In 1723 Jean-Marie Leclair published 12 violin sonatas (Op. 1), which include many fingerings. His *privilège général* was issued on October 7, 1723 and was formally registered five days later on October 12: thus the set must have appeared after that date. Because it is not known whether Eccles's *Livre de Sonates* was published before or after October 12, it is impossible to determine whether his fingerings were preceded by those in Leclair's set.

In Eccles's collection fingerings are marked in all but two (Nos. 4, 7) sonatas, and they address three problems: changes of position (Nos. 2, 3), the use of the fourth finger (Nos. 5, 6, 8, 10) and half-position (Nos. 1, 9, 10).

The only fingering in No. 2/v (b. 61) marks a shift to the third position on the A string (f<sup>2</sup>), which is probably the earliest known printed indication for that position. In the Presto of No. 3/iv (bb. 47-55), Eccles gives guidance how to execute a passage involving

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<sup>32</sup> Gunn's Solo No. 2 (i, b. 6, and iv, b. 75) contains a marking, which looks like a fourth-finger indication. However, in these passages the fourth finger makes no sense. The figure 4 means that the four demi-semiquavers must be executed on one beat.

<sup>33</sup> See Peter Walls, 'Violin Fingering in the 18th Century', *EM* 12/3 (1984), pp. 299-315. Eccles's set and Duval's Opp. 5 and 6 are not mentioned in Walls's article.

<sup>34</sup> There are seven fingerings in Piani's set, not one as implied by Walls, or three as indicated in the edition Giovanni Antonio Piani, *Sonatas for Violin Solo and Violoncello with Cembalo*, ed. Barbara Garvey Jackson (Madison: A-R Editions, 1975).

the second and third positions, and sequential fingerings:



All fingerings in Nos. 5, 6 and 8 involve the fourth finger. They are indicated either to avoid an open string or a shift, or to achieve a particular effect through string-crossing. In Ex. 5.8a the composer notes the fourth finger in order to obtain a specific tone colour, whereas in Ex. 5.8b to maintain the cross-string bowing and sound patterns (a seven-bar passage is conceived with the E and A string-crossing, bb. 9-15, 17-23).

**Ex. 5.8a.** Eccles, Sonata No. 5/i, Andante, bar 38; and No. 8/ii, Allegro, bar 41.



**b.** No. 5/iv, Presto, bars 12-15 (repeated in bars 21-2).

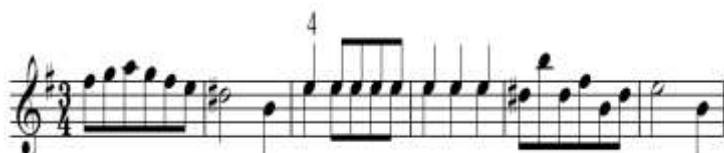


In four occurrences the fourth finger is marked not as a substitute for an open string but to remind a violinist that the note should be executed in the first position rather than in the second or third position (Ex. 5.9). The double-stops in Ex. 5.9a are, obviously, unplayable with the open E string; the unison in the next example cannot be performed on the E string only, and the execution of the passages in Ex. 5.9c-d with the open E or A string would be very inconvenient and unusual, especially in a quick tempo.

**Ex. 5.9a.** Eccles, Sonata No. 6/i, Adagio, bars 27-9.



**b.** No. 5/ii, Courante, bars 41-6.



**c.** No. 5/iv, Presto, bars 67-74.



**d.** No. 10/ii, Allegro Moderato, bars 34-6.



It is surprising that Eccles felt any need to specify the above fourth fingers, especially since he left players with no guidance for more difficult passages. Ex. 5.9c shows fourth fingers marked in a very straightforward sequence, yet a few bars earlier where this Presto extends to  $d^3$  (bb. 26-48), Eccles does not indicate any fingering. Similarly, in No. 6/ii (Ex. 5.40) a complex passage in the fourth position is not fingered, nor a shift to the third position in Nos. 1/v (bb. 48-51, 79-88) and 2/v (b. 43).

Eccles's Nos. 1, 9 and 10 include several half-position fingerings, which are probably the earliest known printed fingerings for that position (Ex. 5.10). It might be noted that this term was established in *c.* 1807 by Bornet L'aîné, who called it 'demi-



position ou celle du sillet'.<sup>35</sup> In Mozart's treatise the half-position fingering is named 'overlapping'.<sup>36</sup>

**Ex. 5.10a.** Eccles, Sonata No. 1/v, Presto, bars 93-5.



**b.** No. 10/v, La Brillante Allegro, bars 6, 37-8.<sup>37</sup>



In these rapid passages Eccles employs the 'overlapping' fingering for diminished-fifth intervals in order to avoid consecutive use of the same (first) finger.<sup>38</sup>

The next British composer who annotated fingerings in his violin sonatas was Festing. Twenty-four years after Eccles's publication Festing issued his Op. 7, in which fingerings are numerous, appearing on every page. Fingerings are also given in Op. 8, but not in such profusion as in Op. 7.

Significantly, Festing's first two sets of *Solos* (1730, 1736) include no fingerings, even though in the autograph of Sonata Op. 4, No. 4 he marked six fingerings and in No. 5 one fingering.<sup>39</sup> Moreover, these sets were preceded by Walsh's print of Pietro Castrucci's violin sonatas Opp. 1 (1725) and 2 (1734), both of which include fingerings.

<sup>35</sup> Boyden, *The History of Violin Playing*, p. 378. Before Bornet's publication, L'Abbé le fils presented in his treatise (1761) the G sharp scale, executed with 'borrowed fingers' (half-position) and he designated the letter 'R' ('reculer la main contre le sillet') for this fingering.

<sup>36</sup> Mozart, *A Treatise*, ch. 8, sec. 3, §15, p. 159.

<sup>37</sup> The same sequences with the same fingering appear in Nos. 9/3<sup>e</sup> Couplet (bb. 38, 46), and 10/v (bb. 14, 45-6). In No. 6/iii (bb. 24, 28, 35) the same fingering for diminished fifths is required; however, fingerings are not provided here.

<sup>38</sup> When in No. 6/iii (bb. 24, 28, 35) the same fingering for diminished fifths is required, he does not provide fingerings.

<sup>39</sup> Op. 4, No. 4 contains the following fingerings: two shifts to the second position (i/bb. 1, 5), one shift to the third position (ii/b. 34), two fourth-finger indications (ii/bb. 13-14) and one open-string marking (i/b. 2); in Op. 4, No. 5 Festing marked a fourth-finger extension (v/b. 6). The ink's colour and handwriting used in writing the notes and fingerings are the same.

This may suggest that Festing's decision to present his last *Solos* with fingerings was, in fact, influenced by Geminiani. In 1739 the Italian virtuoso published a revised edition of his Op. 1 and also a new collection of Sonatas Op. 4, incorporating many fingering and performance indications. On the title-page of Op. 1 Geminiani states that for the performer's greater convenience, he has added 'graces for the Adagios, and numbers for the shifts of the hand'. As the following examination will show, Festing also took great care in marking most of the difficult passages with fingerings for the violinist's convenience.

Festing's fingerings indicate fourth fingers, fourth-finger extensions, open strings, changes of position, and fingering of multiple-stopping. In Op. 7 fourth-finger indications appear most frequently, whereas in Op. 8 they are noted only sporadically. Festing's aim in marking this fingering is to specify a particular timbre, or 'to avoid the disgusting clangor of an open string'.<sup>40</sup> Already in c.1726 North noticed that 'the chief' manner of touch is 'the sounding all the notes under the touch [i.e. stopped] and none with the strings open; for those are an harder sound than when stopp'd and not always in tune, which the stop (assisted by the ear) effects with utmost niceness'.<sup>41</sup> Thirty years later, Leopold Mozart gives the same advice about open strings:

He who plays a solo does well if he allows the open strings to be heard but rarely or not at all. The fourth finger on the neighbouring lower string will always sound more natural and delicate because the open strings are too loud compared with stopped notes, and pierce the ear too sharply.<sup>42</sup>

Most strikingly, Festing specifies fourth fingers even in passages where the use of this fingering seems obvious – for the sake of convenience and an 'elegant' uniformity of tone colour (Ex. 5.11).

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<sup>40</sup> Hawkins, II, p. 903.

<sup>41</sup> Wilson, p. 234.

<sup>42</sup> Mozart, *A Treatise*, ch. 5, §13, p. 101. The restriction of open strings is also discussed in Quantz, *On Playing the Flute*, ch. 17, sec. 2, §33, p. 235.

Ex. 5.11. Festing, Sonata Op. 7, No. 2/i, Largo, bar 20; and Aria, bars 1-6.



Op. 7, No. 3/iv, Gratoso Poco Allegro, bars 31-2.



Op. 7, No. 4/ii, Allegro, bars 39-40; and Largo, bar 7.



Op. 7, No. 5/iv, Allegro Assai, bars 77-9.



Op. 8, No. 5/iii, Allegro Spiritoso, bars 19-20, 39-40.



By employing the fourth finger in the above figurations, not only is equality of tone obtained, but also ‘a more consistent and singing style of delivery’.<sup>43</sup> Furthermore, these and Eccles’s examples confirm that the use of the fourth finger in preference to open strings (except when the convenience of an open string outweighs the change of timbre) was ‘an important new refinement’ in contemporary performing practice.<sup>44</sup> Another example illustrating this new ‘trend’ in violin playing is the Aria of Op. 7, No. 4 copied

<sup>43</sup> Mozart, *A Treatise*, ch. 8, sec. 1, §2, p. 132.

<sup>44</sup> Walls, ‘Violin Fingering in the 18th Century’, p. 306.

from Sonata Op. 4, No. 8 but with added fingerings, almost all of which are fourth-finger indications (Ex. 5.12)

**Ex. 5.12.** Festing, Sonata Op. 7, No. 4/v, Aria Allegro, bars 15-19.

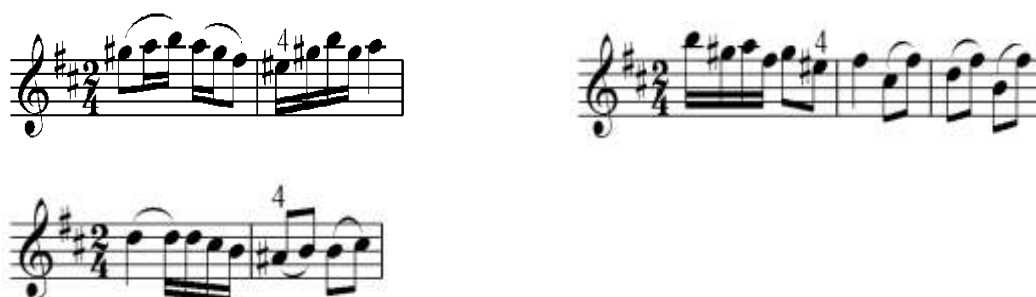


It should be noted that the uncovered gut strings of the Baroque violin created a more gentle, warmer and sweeter sound than that of modern steel or covered strings.

Consequently, the contrast of colour between open and stopped strings on the Baroque violin was less disparate than on the modern violin. Nevertheless, eighteenth-century fingering indications show the violinist-composers' increasing avoidance of open strings. Thus, in Festing's sonatas fourth fingers are specified even in these very straightforward passages, which might seem bizarre for today's violinists.

Particularly striking are Festing's fingerings for a<sup>1</sup> sharp and e<sup>2</sup> sharp, incorporated in Sonatas I and IV of his Op. 7. He advocates playing these notes with the fourth finger instead of using the more convenient half-position (Ex. 5.13).

**Ex. 5.13.** Festing, Sonata Op. 7, No. 1/ii, Allegro, bars 6-7, 45-7, 62-3.



No. 4/ii, Allegro, bars 5, 28-9.



No. 4/iv, Presto, bars 12-13, 19-20.



These fingerings indicate a string-change just for a single note, thereby losing any uniformity of tone colour.<sup>45</sup> However, the reason for choosing this curious fingering is explained by L. Mozart as follows:

It is true that some take these three notes [D#, A# and E#] with the first finger and in slow pieces it can be done quite well. But in quick pieces, and especially if the next notes, E, H [B], or F follow immediately after, it is not feasible because in such cases the first finger notes follow too quickly one after the other. [...] The D# A# and E# are therefore taken by the fourth finger on the next lower string.<sup>46</sup>

As it can be seen in Ex. 5.13, all fourth fingers are preceded and/or followed by the first finger notes and are executed in quick tempos. A similar awkward fingering, but on

b<sup>1</sup>, can be found in the first bar of the Largo of Op. 7, No. 2:



Festing recommends executing b<sup>1</sup> in second position instead of sliding the first finger down, even though this requires a change of string for one note.

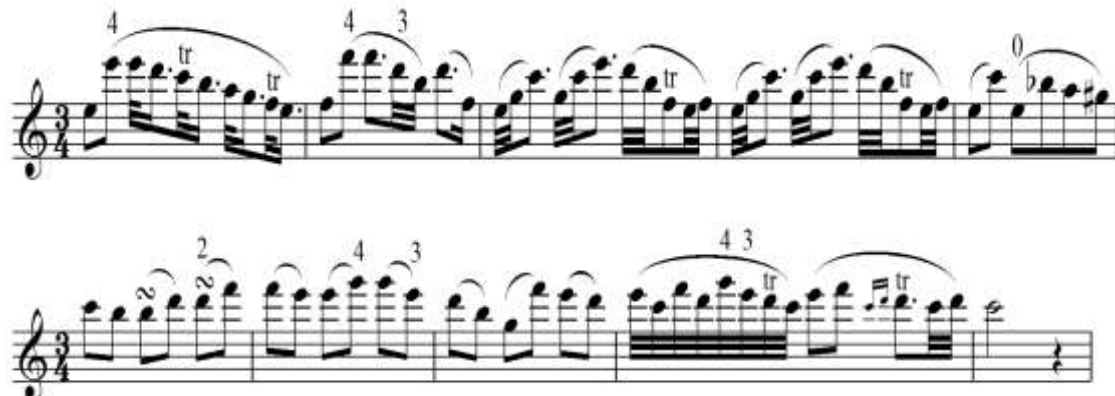
The technique of fourth-finger extension is explored in several of Festing's sonatas. The Largo of Op. 7, No. 2 is exceptional as this is the only movement in which extensions are marked in as many as four positions (from 2nd to 5th), and in as high as the fourth and fifth positions. At bars 15-19 a passage in the fourth position includes the note f<sup>3</sup>, which lies outside this position (Ex. 5.14a). As a result, the composer indicates a fourth-finger extension in order to avoid an unnecessary shift of the hand. Later, at bars 32-5 the same procedure is employed, but in the fifth position (see below). In other movements extensions in the first and third positions are the most common. Ex. 5.14b shows a typical

<sup>45</sup> In addition to the examples shown in Ex. 5.12, the same fingering appears in: Op. 7, Nos.1/i (b. 15), ii (bb. 14, 68, 84), iii (b. 37), and 4/ii (b. 11).

<sup>46</sup> Mozart, *A Treatise*, ch. 3, §6, p. 71; also in ch. 1, sec. 3, §14, p. 44, Mozart notes that 'it is always better to take [these notes] by an extension of the fourth finger on the next lower string.'

upward extension made by stretching out the fourth finger a semitone, while the hand is still in the first position.

**Ex. 5.14a.** Festing, Sonata Op. 7, No. 2/i, Largo, bars 15-19, 32-6.



**b.** No. 3/ii, Allegro, bars 7-8.



Unlike Eccles, Festing indicates open strings in order either to facilitate shifting (Ex. 5.15a) or to ensure that a particular tone colour is produced.<sup>47</sup>

**Ex. 5.15a.** Festing, Sonata Op. 8, No. 5/iii, Allegro Spiritoso, bars 27-8.



**b.** Op. 7, No. 6/ii, Allegro, bar 31.



A mood of rising tension in this passage is beautifully enhanced by Festing's fingering

<sup>47</sup> An open string marked to facilitate a shift appears in: Op. 7, Nos. 2/i (b. 19), iii/var. 2 (bb. 3, 23), var. 4 (bb. 2, 4-5); 3/i (b. 8), ii (bb. 1, 16, 22); 4/iv (b. 47), v (b. 3); 5/ii (bb. 8, 79, 89), iv (b. 22).

indications. The  $d^1$  notes on the first two beats are followed by the figures performed on the D string and then on the next two beats on the A string. The use of an open A string on the second beat would disturb this musical balance and sonorous effect. Open strings are also noted in several arpeggios in order to achieve a particular effect through string crossing, to sustain a particular bowing pattern or to maintain the left hand's 'position' adopted for these figurations (Appendix A, Ex. 9).<sup>48</sup>

Festing also provides fingering to indicate a change of position; notably, in Op. 8 this type of fingering guidance predominates. Shifts to the second and third positions are marked most frequently. According to Walls, many sonatas published in Festing's time included fingerings only for passages involving second position, doubtless because third position 'was obviously felt to be less remarkable than second position and did not need to be specified'.<sup>49</sup> Festing and Eccles must have had quite the opposite view as they indicated third position more often than second position.<sup>50</sup> Besides these two positions, all passages involving the fourth and fifth positions are fingered in Op. 7, whereas in Op. 8 only two such places are left without Festing's guidance: Nos. 2/iv (b. 26) and 6/i (b. 37).<sup>51</sup> The sixth position is marked once in Op. 8 (Ex. 5.16), and in Op. 7 there is a fourth-finger extension to this position (No. 2/i, bb. 33, 35).

**Ex. 5.16a.** Festing, Sonata Op. 8, No. 4/ii, Allegro, bars 39-40.



Some shifts are marked purely in order to avoid trilling with the fourth finger (Ex. 5.16b).

<sup>48</sup> In arpeggios: Op. 7, Nos. 2/var. 6 (bb. 1-2, 13), 6/ii (bb. 22-3, 36). An open string marked to achieve a particular tone colour also occurs in: Op. 7, Nos. 2/i (b. 37), ii (bb. 49, 51), 3/ii (b. 25), 5/iv (bb. 9-10), 6/ii (b. 17); Op. 8, No. 3/ii (bb. 37-8).

<sup>49</sup> Walls, 'Violin Fingering in the 18th Century', p. 307.

<sup>50</sup> Second position is marked 32 times in Op. 7, and 7 times in Op. 8, while third position is indicated 36 times in Op. 7, and 15 times in Op. 8. In Eccles's sonatas third position is marked twice, and second position once.

<sup>51</sup> Fourth position is marked in: Op. 7, Nos. 2/i (bb. 5, 15), 5/iv (b. 34), 6/ii (b. 6), Op. 8, No. 1/ii (b. 26); and fifth position: Op. 7, No. 2/i (bb. 32-3, 35), iii/var. 3 (b. 3), Op. 8, Nos. 4/ii (b. 39), 6/i (bb. 10, 41).

In Op. 7 there are also a few indications of a hand-contraction (or semi-position) on  $g^1$  sharp and  $c^1$  sharp followed by a rapid return to the first position (Ex. 5.16c).

b. Op. 7, No. 2/i, Largo, bars 38-41.



Op. 7, No. 5/i, Andante, bars 3-4.



c. Op. 7, No. 3/iv, Grazioso Poco Allegro, bars 37-40.



Almost all changes of position specified in Opp. 7 and 8 are executed on the E and A strings. Shifts on the D and G strings can be found in:

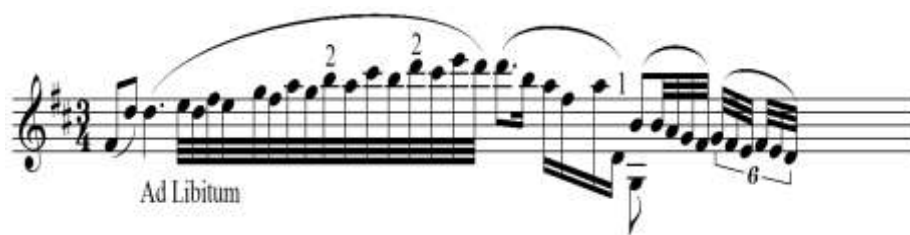
- a) Op. 7, Nos. 3 and 5 – two shifts to the third position on the G string (3/iii, b. 4; 5/iii, b. 9) and three on the D string (3/iii, bb. 1, 10; 5/i, b. 26). They are all noted in order to facilitate trills on  $a^1$  and  $d^1$  (Ex. 5.17a);
- b) Op. 8, No. 6/i (b. 41) – a shift from the fifth position on the E and A strings to the fourth position on the G string (Ex. 5.17b).

**Ex. 5.17a.** Festing, Sonata Op. 7, No. 3/iii, Larghetto, bars 1-4.





b. Op. 8, No. 6/i, Largo, bar 41.



The ending of this melodic line is performed in the fourth position on the D and G strings.

Fingerings in Festing's sonatas show the following three types of shift:

- a) one made by a leap (Ex. 5.16a), typically from the first to the third position;
- b) one during an open string (Ex. 5.15a), which is the most common type;
- c) one involving gradual 'crawling' through intermediate positions (Ex. 5.18).

**Ex. 5.18.** Festing. Sonata Op. 7, No. 5/i, Andante, bars 7-8.



In the above passage, a sequential-shift fingering facilitates a smooth descent in two small stages from the third to the first position. The same fingering is repeated for similar descending passages in the next movement, Allegro,<sup>52</sup> and also in other sonatas. Festing consistently employs identical fingerings for sequential patterns.<sup>53</sup>

Finally, in both sets fingerings are given for several multiple-stoppings. In Op. 7 seven multiple-stoppings are annotated with fingering, indicating a shift to and from the third position (Ex. 5.19a), a hand-contraction (b), or an open string (c).

<sup>52</sup> Op. 7, No. 5/ii (bb. 7-8, 25-6, 78-9). Mozart mentions in his treatise that it is easier to descend if similar passages are played with similar fingerings; see *A Treatise*, Ch. 8, §17, p. 138.

<sup>53</sup> See Op. 7, No. 6/ii (bb. 8-9), Op. 8, Nos. 5/iv (bb. 5, 21, 33, 45, 57), and 6/i (bb. 10, 41).

**Ex. 5.19a.** Festing, Sonata Op. 7, No. 2/ii, Allegro, bars 19-25.



**b.** No. 2/ii, Allegro, bar 49; and No. 3/v, Andantino, bar 72.



**c.** No. 2/ii, Allegro, bars 4-5 (bar 4 repeated in bar 71).



An open-string indication on the above double-stop b-d<sup>1</sup> is unnecessary, since no other fingering is possible here. The rest of the multiple-stops in this set are executed in the first position and do not require any fingering guidance.

In Op. 8 Festing decided to specify only a shift to the second position on two identical double-stops in sixths (No. 5/v, bb. 33, 45).

**d.** Op. 8, No. 5/v, Andante Amoroso, bars 32-4.




In this collection there are several double-stops that also require shifts to the second or third position but have no fingering indications.<sup>54</sup> Thus, it seems that Festing's fingering guidance for this particular example serves as a 'reminder' that a shift is necessary on the first beat in order to execute more conveniently a difficult trill on the double-stop in fifths on the third beat.

To conclude, the fingerings in Opp. 7 and 8 are undoubtedly useful and

<sup>54</sup> Op. 8, Nos. 2/i (b. 28), 4/i (b. 13), ii (bb. 29-30).


informative. The enthusiasm with which Festing specifies fingerings in Op. 7, especially fourth fingers, is striking, resulting in annotations for some passages which actually do not require any guidance; for example, the double-stop b-d<sup>1</sup> just discussed, some fourth-

finger indications, or the first finger on a in No. 2/ii, bar 75: . Festing

is more restrained with his fingerings in Op. 8. Here he does not focus so much on the avoidance of open strings, but on providing guidance on overcoming difficult technical problems.

### Multiple-stopping

With the exception of Croft's *Solos*, all the sets under scrutiny incorporate multiple-stopping.<sup>55</sup> Although Viner's *Solos* (1717) are among the earliest British violin sonatas to include multiple-stopping, some chordal playing had already been practised by early seventeenth-century English violinists such as, for example, Davis Mell.<sup>56</sup> There was also a strong English tradition of viol playing in a 'lyra' fashion. North noted that Jenkins 'used the Lyra way upon ye viol, wch followed the manner of the lute'.<sup>57</sup> A very

unusual five-part chord in Viner's No. 4/i, bar 20:  recalls such a 'lyra-viol' technique. The execution of this stop, as it is written, is physically impossible because two notes cannot be played simultaneously on the same string. Thus, this notation should be treated as a shorter version of an arpeggiated chord, whose lowest notes 'must not be held [...] but struck quickly one after the other'.<sup>58</sup>

Double-stops constitute the majority of the multiple-stops explored in this repertoire. They range from unisons to tenths, with thirds and sixths in the first position

<sup>55</sup> In this study the term 'multiple-stopping' or 'multiple-stops' is used as a general term to describe all chords written for the violin irrespective of the number of notes involved; double-stops, triple-stops and quadruple-stops are used as specific terms.

<sup>56</sup> His variations on the song 'John come kiss me now' include a few double-stops and a quadruple-stop.

<sup>57</sup> Hilda Andrews (ed.), *Historical Extract from MS notes by the Hon Roger North 1650-1734 entitled The Musically Gramarian* (London: Oxford University Press, 1925), p. 21.

<sup>58</sup> Quantz, *On Playing the Flute*, ch. 17, sec. 2, §18, p. 227.

being the most common. The highest double-stop is  $g^2-e^3$ , appearing in Gibbs's No. 5/ii (Ex. 5.20a). Octaves and unisons are the most challenging double-stops in these sonatas. The former are employed sparingly and usually in the first or second position. Unisons composed of one stopped and one open string occur in several sonatas of Viner, Eccles, Gunn and especially Festing, whereas a stopped unison is included in Festing's Op. 1 and Gibbs's *Solos* (Ex. 5.20b). Most of the ninths and tenths included incorporate an open string. Those without an open string are part of contrapuntal passages (Appendix A, Exx. 1, 4).

**Ex. 5.20a.** Gibbs, Sonata No. 5/ii, Vivace, bars 16-17.



**b.** Festing, Sonata Op. 1, No. 2/ii, Allegro, bars 36, 40.



Triple- and quadruple-stops are used mostly as isolated chords, typically at the end of a cadence, section, movement, or work so as to emphasise finality. Sometimes triple-stops are also employed as consecutive chords, or in passages marked 'Arpeggios' (discussed below).

Those passages of continuous multiple-stops that require rapid fingering changes, or shifts of the hand, or those in quick tempos are the most challenging. These three difficulties all occur in the Corno of Gibbs's No. 8 (Appendix A, Ex. 17). A pair of horns imitating hunting signal figures was a characteristic Baroque treatment of horns in the orchestra. The first horn usually played the melodic line, whereas the second executed a bourdon note. In Gibbs's Corno the violin imitates such a pair of horns by performing

almost the whole movement (except two bars) in double-stops. The movement opens with the hunting-horn theme – repeated notes, imitating the old single-note hunting calls, and a triadic formula. The two voices toss this motif back and forth by sequence and repetition, as if to recall choruses of distant hunting-horns echoing themselves across the woods. A horn idiom with clear hunting associations is also depicted by the relatively frequent use of fourths, fifths, stepwise passages in parallel motion in thirds and sixths, triadic signal motifs in triple metre (12/8), and several ornamented pedal points in the style of a bagpipe drone. The continuous flow of double-stops is relieved only briefly in bars 43-4, which is a welcome rest for the left hand. The constant shifting between the first and third positions on all four strings, and in Eb major, requires a considerable technique to perform these 62 bars in tune, especially in ‘poco allegro’.

In addition to Gibbs’s Corno, there are three other movements in which double-stops are intended to emulate the sound of the ‘pastoral’ instrument and folk music. McLean’s Siciliana of No. 1 recalls the bagpipes of the southern Italian *zampognari* with their lilting tunes (discussed in Chapter 4, p. 179). In the ‘Musette ou Pastorale’ of Eccles’s No. 4 and Oswald’s Affettuoso of No. 2, double-stops are played on an open string simultaneously with a stopped note on an adjacent string producing a bagpipe-like drone, which in Oswald’s movement may re-evoke his natal village Crail in Scotland and his childhood.

Although shorter than Gibbs’s Corno, six other movements and three variations are written entirely in double-stopping.<sup>59</sup> All except one variation (in vivace, Gunn) are in slow tempos, and comprise from 4 to 28 bars. Gibbs’s continuous double-stops in his 27-bar Grave (No. 8/i), with frequent embellishments and with the fingering changing at nearly every note, demand a very agile left hand (Ex. 5.21). The trills and mordents add a combination of liveliness and harmonic interest to the melody, thereby increasing the overall effect. In the rest of these movements and variations double-stops are usually

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<sup>59</sup> Viner No. 3/iii; Festing Op. 1, No. 1/i, Op. 7, No. 2/var. 5, Op. 8, No. 2/iii; McLean No. 8/i; Gunn No. 1/var. 3; Gibbs Nos. 1/var. 5, 6/iii, 8/i.

executed in the first position and are generally of a moderate level of difficulty.

**Ex. 5.21.** Gibbs, Sonata No. 8/i, Grave, bars 19-25.



In contrapuntal movements multiple-stopping can be especially elaborate and challenging, as two or three voices are often rhythmically independent. This notation usually shows the polyphonic progressions in the movement, and distinguishes the voice-leading or the melodic functions of the different voices. The violinist is required not only to play the subject together with its countersubject, but also to bring out the melody part in its successive appearances in different voices. Furthermore, the bowing and the duration of notes in contrapuntal passages are sometimes unclear. In other words, they are simply unplayable for their full written note values and cannot be sustained in a contrapuntal manner with any bow or bridge, old or modern.

Only in the sonatas of Festing (Op. 1), McLean, Humphries (No. 2/ii) and Gibbs is multiple-stopping used to create the full sonorities necessary to sustain polyphonic effects. The other collections embody the homophonic style; even Festing in Opp. 4, 7 and 8 abandons a polyphonic style of playing the violin that had occupied him in his Op. 1. Festing, Gibbs and McLean's chordal sequences present considerable musical and technical difficulties in performance because of the richness of their polyphony (as discussed in Chapter 4), constant momentary modulations, frequent extensions of the fingers, shifting, and arpeggiated effects.

Unfortunately, contemporary treatises give very little instruction on the performance of multiple-stopping.<sup>60</sup> The realisation of the score with respect to the

<sup>60</sup> The execution of multiple-stopping is discussed briefly by, for example, J. M. Leclair in the preface to his Sonata VI of Op. 9 (1734); Rameau in the preface 'Avis pour la viole' to his *Pièces de clavecin en concerts avec un violon* (1741); Mozart, *A Treatise*, ch. 8, sec. 3, §16-20, pp. 160-5; and Quantz, *On Playing the Flute*, ch. 17, sec. 2, §18, pp. 226-7.

insertion of slurs, bowing and the length of notes is left to the performer. The extracts in Ex. 5.22 illustrate the point.

**Ex. 5.22a.** Gibbs, Sonata No. 8/iii, Fuga, bar 52.



It is obviously impossible to sustain the above three-part chords as written. Thus, they must be spread, while the subject in the upper voice is retained and emphasised.<sup>61</sup>

**b.** Festing, Sonata Op. 1, No. 2/ii, Allegro, bar 12.



On the third beat of this sequence Festing calls for the very large double-stops of the thirteenth and twelfth that cannot be executed simultaneously. Therefore shortening of the crotchet is inevitable.

**c.** Festing, Sonata Op. 1, No. 6/iv, Allegro, bars 64-5.



In the above example the  $b^1$  flat cannot be held in the same position while playing the  $d^2$  and  $b^2$  flat, so consequently it must be 'broken' into two crotchets to allow a shift; whereas in the next bar the  $b^2$  flat and  $a^2$  should be slurred to conform to the time value of the minim.

Some multiple-stops are written out in tied-note versions which must be shortened or broken for the same reasons as those in Ex. 5.22b-c, or in order to maintain the same articulation throughout the movement. For example, it seems that the subject opening

<sup>61</sup> This kind of execution is recommended in the sources listed above.


McLean's Allegro of Sonata II and its subsequent answer (bb. 3-5) should be articulated in the same manner; hence, the tie binding the two  $a^2$ 's in the upper part (bb. 4-5) should be broken.

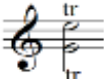
**d.** McLean, Sonata No. 2/ii, Allegro, bars 1-5.



In ten collections some double-stops, ranging from seconds to sevenths, are marked with a trill.<sup>62</sup> Trills executed in thirds and sixths are the most common. In Valentine's Op. 13 almost all trills in connection with double-stops are in fifths, which constitutes the majority of all such trills found in this repertoire. Only six trills occur in the lower voice of double-stops (in three of them the top note is an open string).<sup>63</sup> In addition to double-stops, seven triple-stops are noted with trills (Eccles, Festing, Gibbs).<sup>64</sup>

Some of the more challenging figures involve double trills, i.e. trills played on two strings with two fingers simultaneously. As many as sixteen trills in thirds appear in Eccles's set, and one in Festing's Op. 8, No. 2/ii; and one trill in sixths is included in Viner's No. 3/iii.<sup>65</sup> Those in thirds are performed in the first position and their fingerings

are straightforward: . This type of a double trill was often employed in French works, particularly in the sonatas of Leclair and Anet. Viner's trill,

on the other hand, is extremely difficult . As L. Mozart observed, this kind of trill is 'rarely used, and then only in cadenzas as a change and as something special'.<sup>66</sup>

<sup>62</sup> Only the sets of Humphries, Valentine (Op. 12), McLean and Gunn do not include such trills.

<sup>63</sup> Valentine Op. 13, No. 3/i (b. 2); Gibbs No. 8/iv (b. 12); Festing Op. 7, No. 6/i (b. 25), Op. 8, No. 3/iv (bb. 45-7).

<sup>64</sup> Eccles Nos. 4/ii (bb. 2, 6), 10/v (b. 24); Festing Op. 1, No. 9/iv (b. 4), Op. 7, No. 1/i (b. 1), Op. 8, No. 4/iii (b. 36); Gibbs No. 8/iii (b. 37).

<sup>65</sup> Eccles Nos. 1/i (b. 15), ii (b. 66), iv (b. 19), 3/i (b. 9), 4/iii (bb. 12, 24, 44), 5/i (bb. 4, 8), 8/i (bb. 4, 8, 21, 25, 34), 10/v (bb. 8, 40); Festing Op. 8, No. 2/ii (b. 73); Viner No. 3/iii (b. 9).

<sup>66</sup> Mozart, *A Treatise*, ch. 10, sec. 31, p. 201.



Indeed, Viner noted his sixth-trill in a cadence which marks the climax of the movement. A similar trill occurs in a cadence ending the Grave of Bach's Sonata BWV 1003 and the Sarabande of Anet's Sonata Op. 1, No. 6. The fingering in Viner's trill involves a fast movement of the second finger (in third position) back and forth from the A string to the D string. Moreover, the second finger 'must never be lifted, but must be brought across to the D string by means of a movement of the whole hand, with the foremost part only and with a slight side-ways movement'.<sup>67</sup>

The sonatas of Viner, Festing (Op. 1) and Gibbs incorporate chordal sequences marked with the direction 'Arpeggio', which means that the notes of a chord must be played in succession ('broken' in 'harp style') rather than simultaneously.<sup>68</sup> All these sequences are executed in the first position. Gibbs's arpeggio passages are very short, including just a few chords, and are always written at the end of a movement in order to add rhythmic and harmonic sparkle to finality (Ex. 5.23; for No. 8/iii, see Appendix A, Ex. 1).

**Ex. 5.23.** Gibbs, Sonata No. 1/i, Adagio, bars 24-8.



Viner's and Festing's arpeggios, from 8 to 15 bars long, are notated as triple-stop crotchets or minims (Appendix A, Exx. 4, 18). Because no model or guideline on the manner of performance for the above arpeggios is provided – for example, a fully written-out arpeggiation of the first chord in the arpeggio passage (as in Bach's Chaconne or Duval's Op. 5, No. 7) – the violinist must find his own style of performing these chords, according to their context and character. For instance, in Gibbs's arpeggios the highest notes form a continuation of the melody, so they should be highlighted. A wide range of

<sup>67</sup> Ibid., p. 201.

<sup>68</sup> Viner No. 2/ii (bb. 15-29), Festing Op. 1, Nos. 4/ii (bb. 20-8), 9/i (bb. 49-57); and Gibbs Nos. 1/i (bb. 24-7), 5/i (bb. 31-5), 8/iii (bb. 69-72).

ways in which chordal passages can be arpeggiated is presented in several contemporary sources.<sup>69</sup> Geminiani's Example XXI comprises as many as eighteen such 'models' for the arpeggio, including various styles of bowing.

### **Right-hand technique: bowing and articulation**

Bowing and articulation are given an increasingly prominent role in eighteenth-century treatises and violin methods. Geminiani, Quantz and L. Mozart unequivocally emphasise the expressive role and power of the bow:

The Tone of the Violin principally Depends upon the right Management of the Bow. [...] He who does not possess, in a perfect Degree, the Art of Bowing, will never be able to render the Melody agreeable nor arrive at a Facility in the Execution.<sup>70</sup>

The bow-stroke is of chief importance. Through it [...] the notes receive their life, the Piano and Forte are expressed, the passions are aroused, and the melancholy is distinguished from the gay, the serious from the jocular, the sublime from the flattering, the modest from the bold. In a word, [...] the bow-stroke provides the means for [...] varying a single idea in diverse ways.<sup>71</sup>

The bowing gives life to the notes; [...] and is therefore the medium by the reasonable use of which we are able to rouse in the hearers the aforesaid affects.<sup>72</sup>

In his Example XVI Geminiani presents 122 different 'Manners of bowing' of two to six notes, including combinations of slurred and unslurred note-groups. Many varieties of bowing are also shown in L. Mozart's treatise, and in Tartini's *L'Arte del arco*. In the first half of the eighteenth century composers began gradually to indicate various performing directions in areas that had previously been left solely to the judgement, taste and artistry of the player. Further, performing signs such as, for example, slurs and staccatos occur with increasing frequency in British violin sonatas as the century progresses. Although composers provided more detailed instructions in their scores, a musician was still

<sup>69</sup>See Geminiani, *The Art of Playing on the Violin*, Example XXI; Mozart, *A Treatise*, ch. 8, sec. 3, §18, pp. 161-3; Herrando, *Arte y puntual*, pp. 26-7; and Duval's violin Sonata Op. 5, No. 7 in which he gives models of how to arpeggiate three- and four-note chords included in his work.

<sup>70</sup>Geminiani, *The Art of Playing on the Violin*, pp. 2, 6.

<sup>71</sup>Quantz, *On Playing the Flute*, ch. 17, sec. 2, §3, pp. 215-16.

<sup>72</sup>Mozart, *A Treatise*, ch. 7, sec. 1, §1, p. 114. See also *A Letter from the Late Signor Tartini to Signora Maddalena Lombardini (Now Signora Sirmen) Published as an Important Lesson to Performers on the Violin Translated by Charles Burney* (New York and London: Johnson Reprint Corporation, 1779), p. 11.

supposed to bring to the interpretation of the work his own articulation nuances according to current performance conventions. Unfortunately, many of these conventions are lost. It should be stressed that it is within the scope of this chapter to outline only the technical aspects of early eighteenth-century British violin sonatas, and not to reconstruct historical performance practices.

One of the basic bowings used is the legato marked by a slur. Croft's set is the only one in which slurs are very scarce, including at the most slurs over three notes. The frequency and capacity of slurs increase significantly in the subsequent collections.<sup>73</sup> The longest slur, taking forty quavers in one bow-stroke, appears in the *c.*1750 set – Festing's Allegro of Op. 8, No. 2. At that time such a long slur was very unusual and difficult, even though it was executed at rapid tempo and in *alla breve* metre (Ex. 5.24).<sup>74</sup>

**Ex. 5.24.** Festing, Sonata Op. 8, No. 2/ii, Allegro, bars 14-20.



It is possible that Festing's slur is intended here as an indication of legato articulation rather than an exact bow marking, as suggested in Krantz's practical edition of Festing's Op. 8 in which these quavers are slurred in a manner 16+16+8.<sup>75</sup> However, it should be noted that this slurred five-bar passage is preceded by a fermata on the supertonic chord and a rest, at which point the basso continuo stops playing, awaiting the soloist's display of technical virtuosity (the longest '*tasto solo*' in the whole set). It seems, therefore, that

<sup>73</sup> Eccles and Oswald put up to 6 notes under one slur (semiquavers); Holcombe – 7 (demisemiquavers), Viner – 8 (semiquavers); McLean and Gunn – 11 (quavers and semiquavers); Humphries – 12 (demisemiquavers); Gibbs – 14 (demisemiquavers); and Valentine – 20 (demisemiquavers).

<sup>74</sup> In 1731 Castrucci advertised his concert at Hickford's room as follows: 'The first violin of the opera will execute twenty-four notes with one bow', see Burney, II, p. 770 (m). Twenty years later, in 1761 L'Abbé le fils in his *Principes* (p. 79) includes 36 notes under one slur.

<sup>75</sup> Krantz, 'Practical Edition of Six Sonatas for Violin and Piano by Michael Christian Festing', Part II, p. 11.

the aim of this cadenza-like passage was to surprise the listener in ‘a fresh and striking manner and, at the same time, impel to the highest pitch the agitation of the passions’.<sup>76</sup> Without doubt, a violinist performing forty quavers in one bow would have astonished an early eighteenth-century audience.

In the same movement (apart from the above slur), Festing incorporates slurs including as many as 24 crotchets (in triplets), or 24 quavers, leaving only six bars without any slur. This cantabile Allegro (anticipating W. A. Mozart’s characteristic ‘singing allegros’) epitomises the *cantilena* ideals of contemporary theorists, who advocated exploring the singing qualities of the instrument ‘because one must always approximate to nature as nearly as possible’.<sup>77</sup> Violinists of the period were encouraged to exploit more broadly the cantabile nature of the violin, to do ‘more singing with the instrument’ (especially in slow movements) by not only connecting one stroke with another smoothly, but also by playing ‘many notes in one stroke, and in such fashion that the notes which belong together shall run into each other, and are only differentiated in some degree by means of *forte* and *piano*’.<sup>78</sup>

Although the capacity of the slur increased throughout the period, the majority of the slurs indicated by the composers under scrutiny are short, including from two to four notes. Long slurred groups, from 13 to 20 notes, appear rarely and always comprise semiquavers and/or demisemiquavers, executed quickly. The Baroque bow (or the pre-Tourte bow) was shorter than its modern counterpart and consequently could take fewer notes in one stroke.<sup>79</sup> On the other hand, because the head of the old bow was lighter, the balance point in the bow was lower (nearer the frog) and its upper part had greater lightness than the modern bow. Detached notes could therefore be performed faster, lighter and articulated with greater ease. Not surprisingly, then, many of these sonatas offer a kaleidoscope of slur patterns and bowing possibilities that demand contrast in

<sup>76</sup> Quantz, *On Playing the Flute*, ch. 15, §18, p. 186; this whole chapter is devoted to the cadenza.

<sup>77</sup> Mozart, *A Treatise*, ch. 5, §14, p. 102.

<sup>78</sup> *Ibid.*, p. 102.

<sup>79</sup> For a full discussion of the old bow, see Stowell, *Violin Technique*, pp. 11-77.

performance, and quick and frequent retakes of the bow.

Each of the 122 ‘manners of bowing’ shown in Geminiani’s Example XVI can be found in the sonatas studied, but only a few of these can be quoted here. One of the most popular and interesting bowing patterns is the ‘syncopated bowing’ (where a change of bow falls on weak beats or their weak parts). It is used in a variety of ways, including various rhythmic figures, metres and tempos (Ex. 5.25). As Ex. 5.25a shows, a diversity of bowings (achieved by added slurs) gives a passage of regular quavers and semiquavers a distinctive character, energy and interest. The cross-beat slurs add surprise and a more jaunty character to the melodic line, evoking a somewhat ‘jazzy’ feel. The sonatas of Festing, Gibbs and Valentine (Op. 13) are particularly rich in this type of bowing.<sup>80</sup>

**Ex. 5.25a.** Festing, Sonata Op. 4, No. 4/iv, Allegro, bars 24-8.



**b.** Gibbs, Sonata No. 4/ii, Allegro, bars 15-18.



Passages of semiquavers or quavers are often slurred in a manner 3+1, or 1+3, or 3+3 (in triple time) in order to increase the dramatic potential of the performance. They can be slurred over one string, or two and three strings, which can be difficult to perform evenly (Ex. 5.26).

**Ex. 5.26a.** Gibbs, Sonata No. 4/iii, Affettuoso Var., bars 7-9.



<sup>80</sup> For example, Festing Op. 1, Nos. 3/iv (bb. 1, 25-31), 12/ii (bb. 7-8, 15-16), Op. 7, No. 5/ii (bb. 24-9), Op. 8, Nos. 1/ii (bb. 37-9), 2/ii (bb. 10-13), 3/ii (b. 10), 5/iii (bb. 29-35); and Gibbs Nos. 4/iv (bb. 25-6), 5/i (b. 12). Some of the bowings used in dances are also discussed in the previous chapter.

b. Holcombe, Sonata No. 1/ii, Allegro, bars 2-3.



c. Valentine, Sonata Op. 12, No. 5/ii, Corrente Allegro, bars 2-8.



It should be stressed that although slurs are sometimes not notated comprehensively in the music (for example, for some parallel passages), they must be added by the player.

Examples have already been discussed in connection with multiple-stoppings where the addition of legato slurs is sometimes necessary. Further, additional slurring might be necessary in order to follow the rule of down-bow, especially at rapid tempo and in triple time.

Staccato bowing offers an effective contrast to the expressive legato, and is indicated in eleven of the fifteen collections examined. Significantly, the four sets without staccato signs (Croft, Viner, Humphries and Valentine, Op. 12) were published in Britain in the first three decades of the eighteenth century. Even in the 1730 set (Festing), only one bar is marked with the staccato (quaver triplets with dots under a slur). By contrast, Eccles's set (Paris, 1723) incorporates several staccato marks. Eccles might have been influenced by Giuseppe Valentini's violin sonatas (discussed below) and/or those printed in Paris at the time (for example, Mascitti's Op. 3, 1707, Piani's Op. 1, 1712, Rebel's Op. 5, 1713, or Duval's Op. 5, 1715), which feature many staccato indications. However, after 1730 this articulation is specified with increasing frequency in the British violin sonatas under scrutiny.

Even though many sonatas include little or no staccato markings, performers were generally expected to employ a variety of different staccato bow strokes. Brossard

defined staccato as follows:

*Staccato* or *Stoccatto* means almost the same thing as *spiccato*. That is to say that all stringed instruments should make such strokes dry without dragging (*trainer*) and well detached or separated from each other – almost what we call in French *Piqué* or *Pointé*.<sup>81</sup>

A very similar definition appears in Corrette's *L'École d'Orphée* (1738), in which the terms staccato and spiccato are also related.<sup>82</sup> As we can learn from contemporary treatises, there was more than one manner and degree of detaching and separating notes from each other, and performers would certainly have employed a spectrum of subtly varied staccato strokes.<sup>83</sup>

In the selected sonatas staccato is indicated in two distinct ways: either by dots (•) or by strokes (|) over or under the note. Among the eleven collections comprising staccatos, two use only dot markings, all of which are under slurs (Festing Op. 1 and Valentine Op. 13), and nine employ a mixture of dots and strokes (Eccles, Holcombe, McLean, Gunn, Gibbs, Oswald, Festing Opp. 4, 7 and 8).<sup>84</sup> Eighteenth-century theorists are not unanimous in interpreting these two signs. Some of them do differentiate between the performance of staccato dots and strokes, and some consider both marks to be synonymous and interchangeable. For example, in Quantz's view, when playing the notes with strokes, if time permits, 'the bow must be detached a little from the strings', but those with dots must not be lifted, only articulated shortly; 'the same distinction obtains when slurs stand over the notes'.<sup>85</sup> In L. Mozart's treatise, dots are marked only in combination with slurs and they should be 'separated from each other by a slight pressure of the bow', whereas strokes should be played with a stronger articulation and usually

<sup>81</sup> Quoted in Boyden, *The History of Violin Playing*, p. 408. Brossard, *Dictionnaire* (c.1708), p. 135.

<sup>82</sup> Corrette, *L'École*, p. 11. See also Grassineau, *A Musical Dictionary*, p. 239.

<sup>83</sup> See Mozart, *A Treatise*, ch. 7, sec. 1-2, pp. 114-31; and Quantz, *On playing the Flute*, ch. 17, sec. 2, §26, pp. 230-2.

<sup>84</sup> Under slurs: Festing Op. 1, No. 11/iv (b. 29), and Valentine Op. 13 (in each sonata).

<sup>85</sup> Quantz, *On Playing the Flute*, ch. 17, sec. 2, §27, p. 232. It should be emphasised that a lifted bowing is seldom used today and its execution is easier with the old bow.

with a lifted bow.<sup>86</sup> Also Geminiani marks the staccato by a stroke and advocates taking the bow ‘off the Strings at every [staccato] Note’.<sup>87</sup> His Exercise XX incorporates two bars of slurred semiquavers with staccato dots, which are labelled ‘particolare’ (used in particular instances) but they are not accompanied by any textual instruction. C. P. E. Bach, on the other hand, simply states that either strokes or dots are placed above notes which need to be detached from each other.<sup>88</sup> To sum up, the performance of different degrees and nuances of staccato should not be based solely on the graphic shape of the sign but, most of all, on its melodic, rhythmic and harmonic context (in other words, on the character of the passage in question).

In the sonatas analysed strokes are more frequently employed than dots to indicate staccato. In the sonatas of McLean, Gunn, Gibbs and Festing (Op. 7) there is a clear distinction in the use of two signs; dots always occur under slurs – usually in descending scales or repeated notes, and in rapid tempos – while strokes are notated above or below separate notes (as L. Mozart and Geminiani advocate). This may suggest that staccato dots should be executed more as a ‘light’ staccato with each note detached slightly, whereas strokes indicate a somewhat greater separation of the notes. Holcombe notes all his staccato dots under a slur, but he additionally marks a few slurred stroke staccatos in No. 1/i (bb. 4, 13-14) – the only occurrence of this notation in the sample (Ex. 5.27).

**Ex. 5.27.** Holcombe, Sonata No. 1/i, Adagio, bars 14-15.



<sup>86</sup> Mozart, *A Treatise*, ch. 1, sec. 3, §17, 20, pp. 45, 47, ch. 6, §11, 14, pp. 110-1. Also in Herrando’s treatise dots appear only under slurs.

<sup>87</sup> Geminiani, *The Art of Playing on the Violin*, pp. 6, 8. In Example XX he explains when the use of staccato in slow and fast tempos is very good (‘ottimo’), good (‘buono’), better (‘meglio’), bad (‘cattivo’), and bad or particular (‘cattivo o particolare’). The number of approved applications of staccato bowing is very small.

<sup>88</sup> C. Ph. E. Bach, *Essay*, p. 154.



According to L. Mozart's and Quantz's treatises, the slurred stroke staccato in the above example should be executed with a lifted bow for each note, whereas for the slurred dot staccato the notes must be entirely separated from each other by a slight pressure of the bow without a lift.<sup>89</sup>

The sets of Oswald and Festing (Opp. 4 and 8) do not follow the same consistent policy in the dot staccato designation as in the sets described above. Here dots occur over slurred as well as unslurred notes. However, one can still observe regular patterns in the appearance of the staccato notation. Unslurred dot staccatos are always used for series of notes (from 3 to 12) that are tone repetitions or scalar runs (almost all descending), which suggest that they should be taken in a single stroke of the bow.<sup>90</sup> Strokes, on the other hand, are found either on single notes (usually upbeats, or isolated by rests, or surrounded by legato articulation) or small numbers (from 2 to 4) of consecutive notes.<sup>91</sup>

It is only in Eccles's set that the staccato is almost always marked by the word 'stacato' [*sic*].<sup>92</sup> It appears at the beginning of six movements (Nos. 1/v, 6/ii, 7/ii, iii, 8/i, v) and in the middle of the second 'Couplet' in No. 9/iii. Perhaps Eccles was influenced by Giuseppe Valentini, who in his sonatas (for example, *Idee per Camera*) wrote 'staccato' at the beginning of several movements (see p. 94 regarding Eccles's plagiarism). Along with the term staccato, Eccles marked the opening bar in the three movements with strokes (Nos. 7/ii, iii, and 8/v), and in the Couplet he wrote unslurred dots over six bars (the only dot staccato in the whole set). There does not seem to be any

<sup>89</sup> Mozart, *A Treatise*, ch. 1, sec. 3, §17, p. 45, and ch. 7, sec. 1, §14-17, pp. 118-19; and Quantz, *On Playing the Flute*, ch. 17, sec. 2, §27, p. 232.

<sup>90</sup> See Oswald No. 1/i (bb. 7, 15), ii (b. 11); Festing Op. 4, No. 7/i (bb. 5, 7, 27, 31); Op. 8, Nos. 2/i (b. 9), ii (bb. 70-1), 5/i (bb. 6, 25, 38), 6/v (bb. 9, 22-3).

<sup>91</sup> These patterns are the same as the staccato patterns found by Paul Mies in the autographs of W. A. Mozart. Mies made the bold suggestion that the 'writing factor' (*Schreibfaktor*) was the primary cause of Mozart's staccato patterns, i.e. it was more convenient to write dots for extended series of notes and strokes for shorter sequences; see Robert Riggs, 'Mozart's Notation of Staccato Articulation: A New Appraisal', *JM* 15/2 (1997), pp. 230-77 (pp. 259-64). In Mozart's case Mies's highly controversial claim might be acceptable; however, here the autographs of only three sonatas have survived (Festing Op. 4, Nos. 2, 4, 5) and they do not incorporate staccato markings. Because the other autographs have not survived, it is impossible to examine these composers' staccato writings.

<sup>92</sup> One of Holcombe's movements is also labelled 'Staccato' (No. 4/iv, Allegro), but it does not feature any staccato signs.

clear and consistent correspondence between musical motifs, structures and the shape of the two staccato signs used to define them. The word *staccato*, marked either with or without strokes, was employed by Eccles to call for a light and crisp articulation, whereas staccato dots may serve to prevent the application of the French practice of notes *inégaies*, as exemplified in Piani's 'Avertissement' to his Op. 1 in which dots, whether or not slurs are involved, are described as the indications of 'equal and articulated notes' ('nottes égales et articulées').

In all nine sets of Solos strokes are employed more commonly in movements of a moderate or fast tempo and, as in dot staccatos, some patterns in their appearance may be observed. First, the stroke is found most frequently in mixed figures of slurred and separated notes, or between legato passages.<sup>93</sup> This distinction might have been used to emphasise a clear separation of bow-strokes and/or to stress that 'the equality of the notes must always be kept in mind' (Ex. 5.28).<sup>94</sup>

**Ex. 5.28a.** Gibbs, Sonata No. 1/ii, Allemanda, bars 3-5.



It seems that in the above passage the strokes indicate that the fourth semiquaver of beats 1 and 3 should be detached and executed with a quick up stroke. In this case, strokes do not signify staccato in the modern sense, but are simply signs for detached and short bow-strokes.

<sup>93</sup> See, for example, Eccles No. 10/v (bb. 57-9); Festing Op. 4, No. 6/ii (bb. 21-2), iv (bb. 57-8); Gunn No. 1/ii (b. 14); Gibbs Nos. 1/var. 2 (bb. 2-13, 17-23), 2/i (bb. 13-14), iv (bb. 57-8, 68-9, 72-4), 6/ii (b. 9); and Oswald No. 3/iv (bb. 4-5).

<sup>94</sup> Mozart, *A Treatise*, ch. 7, sec. 1, §5, p. 115. Mozart also emphasises that 'the equality of the notes' should be maintained in passages of semiquavers grouped 1+3 (see §4) or 1+2+1 (see §8), and in these examples separated notes bear strokes.

b. Eccles, Sonata No. 2/ii, Aria, bars 1-4.



c. Gibbs, Sonata No. 1/ii, Allemanda, bars 29-30.



In these two examples (Ex. 28b-c), the stroke serves to separate or detach clearly a single note from a group of slurred notes that precede and follow it. A light, short and lifted stroke on a weak beat (or its weak part) enhances the lightness and gaiety of Eccles's dance-like Aria and Gibbs's Allemanda. Of course, sometimes such 'separation strokes' may have an accentual implication, the precise degree, shade or sharpness of articulation varying according to musical context.

Secondly, a stroke is often placed over the first note of a slurred or unslurred group of notes and in this context, the sign means accentuation (Ex. 5.29).<sup>95</sup> At that time the accent mark '>' was unknown, to quote Mozart: 'A composer often writes notes which he wishes to be played each with a strongly accented stroke and separated one from another. In such cases he signifies the kind of bowing by means of little strokes which he writes over or under the notes'.<sup>96</sup>

**Ex. 5.29a.** Festing, Sonata Op. 7, No. 4/iv, Presto, bars 30-3.



The first note of each triplet must be 'marked with a vigour which inspires the whole

<sup>95</sup> See, for example, Holcombe Nos. 1/ii (bb. 2-3, 5-6); Festing Op. 7, No. 1/i (b. 12), ii (bb. 18-19), 3/v (b. 5), 6/var. (bb. 105-11, 121-7), Op. 8, No. 3/iv (bb. 21, 23, 27-8); Gibbs Nos. 2/i (bb. 27-8), 3/i (b. 39); Oswald Nos. 3/iii (bb. 11-13), 5/ii (bb. 9-16, 45-8), 6/iii (bb. 22-3); and Gunn No. 1/iv (bb. 24-5).

<sup>96</sup> Mozart, *A Treatise*, ch. 1, sec. 3, §20, p. 47.

Performance'.<sup>97</sup>

**b.** Festing, Op. 7, No. 6/iv, *Variatione*, bars 14-16.



In the second bar, both signs require subtly varied staccato execution. The semiquaver with a stroke should be played separately and with some degree of emphasis, whereas those with dots should resemble a light up-bow staccato articulation.

Thirdly, a stroke appears over a succession of unslurred notes.<sup>98</sup> Ex. 5.30 presents a particularly interesting example of strokes placed on consecutive double-stopped crotchets, some of which are isolated by rests. The application of this marking may be seen to alter or to overrule the hierarchy of the bar, which means that the staccato notes should be executed with the same force.

**Ex. 5.30.** Festing, Sonata Op. 8, No. 2/i, *Andante*, bars 1-4.



Following Quantz's advice, in this *Andante* movement the separation of the notes should not be executed with such short bow-strokes as those used in fast movements, otherwise the *Andante* 'will sound too dry and meagre'.<sup>99</sup> Also, as Geminiani recommends, the bow might be taken off the string at each staccato note. Compared to Festing's example, strokes in Holcombe's *Allegro* of No. 6/ii require slightly different articulation. The

<sup>97</sup> *Ibid.*, ch. 7, sec. 1, §2, p. 114; for similar examples, see also §11-13, pp. 117-18, and §19, p. 120.

<sup>98</sup> See, for example, Holcombe Nos. 1/iv (b. 9), 5/iv (bb. 12-13, 28-9); Festing Op. 4, Nos. 3/i (bb. 4, 10), v/var. 2 (bb. 4-6), 4/iv (bb. 1-2), Op. 7, Nos. 1/ii (bb. 23-4), 5/iv (bb. 9-10, 52, 62), Op. 8, No. 2/i (bb. 1-4, 14-19, 40-2); Gunn Nos. 2/i (b. 1), 3/ii (b. 31); Gibbs Nos. 3/i (b. 9), 4/ii (bb. 1-3, 11-13, 18, 51), 7/ii (bb. 22-7, 49-51, 88-93); and Oswald No. 4/i (bb. 9-12).

<sup>99</sup> Quantz, *On Playing the Flute*, ch. 17, sec. 2, §27, p. 232.

movement opens with three ‘hammer-strokes’ marked with staccato:



The execution of this motif (also in bars 21 and 25)

should resemble three equal drum beats. Clearly, these strokes call for more forceful and sharp staccato than those in Festing’s *Andante*.

A detailed description and analysis of every staccato note found in the sonatas concerned are beyond the scope of this study. The few examples described above serve to demonstrate that staccato indications were not standardised and cannot be interpreted and performed in a uniform manner. Broadly speaking, in these pieces, dots usually appear under slurs; in those few unslurred staccatos they are placed over scalar runs or note repetitions (with one exception in Eccles’s *Couplet*). Strokes, on the other hand, occur on separated notes (with the exception of Holcombe’s No. 1/i). Further, the stroke generally indicates greater separation than the dot. However, the same stroke notation can imply various degrees of articulation, from a gentle (without special emphasis) separation of the notes to a strong and sharp staccato.<sup>100</sup> The musical context of the staccato and the taste of the performer are therefore vital in determining the signs’ varied function, whether this involves an accent, shortening, bow-lifting, separation, *portato*, or note equality.

The sonatas of Eccles, Valentine, Holcombe, Gunn, and Oswald incorporate passages of slurred repeated quavers or semiquavers usually grouped by four and notated either with or without staccato markings (always with dots).<sup>101</sup> In the Baroque period such groups of repeated notes were often performed with a tremolo bowing (*tremolo con l’arco*), i.e. ‘bow vibrato’ (today completely forgotten). This bowing technique is explained by Brossard as follows:

‘Tremolo’ or ‘Tremulo’, is not a very good Italian word, and *Tremolante*, or *Tremante* would be better. Still one finds it used very often, either [written] in full or abbreviated ‘Trem’, to advise those who play string

<sup>100</sup> Mozart confirms in his examples that the stroke can have different interpretations.

<sup>101</sup> Eccles No. 6/i (bb. 1-8, 11-18, 27-8); Valentine Op. 13, No. 4/i (bb. 19-20); Holcombe No. 4/iii (bb. 8-11); Gunn No. 1/iv (bb. 13-15); Oswald No. 3/ii (bb. 11-13).

instruments to make many notes on the same degree in a single stroke of the bow, as in imitating the organ tremulant.<sup>102</sup>

In other words, in order to imitate an organ ‘tremulant’ (or the undulations of the human voice) each repeated note of the group must be very lightly articulated, with a pulsating motion of the hand, and taken in the same stroke but without stops between impulses as in a *portato*. The first known example of *tremolo con l’arco* written for violins appears in Marini’s *Affetti musicali* (1616).<sup>103</sup> By the end of the seventeenth century it was a popular device, used frequently in the violin sonatas of Castello, Berardi, Viviani, Degl’Antonii, and Lonati. As this technique became more common, its notation was often abbreviated. Sometimes only the first group of repeated notes (typically quavers) was slurred, without the directive tremolo; alternatively, the term tremolo was indicated, without slurs.<sup>104</sup> The slurred tremolo, associated with the organ ‘tremulant’, was abandoned in the mid-nineteenth century<sup>105</sup> and today the tremolo is understood as a rapid reiteration of a single note or chord with individual bow strokes. Of course, the modern tremolo was also known in the Baroque period. It was already employed in seventeenth-century dramatic works to express *stile concitato* (‘agitated style’) and in violin sonatas (such as those by Marini, Uccellini, or Pandolfi).<sup>106</sup> However, this bowing was not then called the tremolo (sometimes the terms *bombi* or *Schwärmer* were used).<sup>107</sup>

With the exception of Oswald’s tremolos, all these groups of slurred repeated notes in Eccles, Valentine, Holcombe and Gunn’s sonatas are written in double-stops.

<sup>102</sup> Quoted in Stewart Carter, ‘The String Tremolo in the 17th Century’, *EM* 19/1 (1991), pp. 42-59 (p. 54); Carter’s article also includes the descriptions of the tremolo taken from Simpson’s *The Division-Violist*, and Mace’s *Musick’s Monument*.

<sup>103</sup> *Ibid.*, p. 42.

<sup>104</sup> See Carter, ‘The String Tremolo’, p. 56; and Boyden, *The History of Violin Playing*, pp. 422-3. The term *tremolo* was also used for left-hand vibrato and trills. For example, Mozart in his treatise refers only to a tremolo as left-hand vibrato, ch. 11, §1-4, 6-7, pp. 203-6.

<sup>105</sup> Carter, ‘The String Tremolo’, p. 56.

<sup>106</sup> Monteverdi proclaims in his preface to Book VIII (1638) that he had invented a new ‘warlike’ (*concitato*) affect; he used string tremolos in *Il Combattimento di Tancredi et Clorinda*. However, this kind of measured tremolo appeared earlier in instrumental battaglias (for example, A. Gabrieli) and trombettas or in Jannequin’s chansons. Interestingly, in the recitative ‘Deeper, and deeper still’ (*Jephtha*) Handel wrote string tremolos that bear the unusual marking *concitato*, recalling Monteverdi.

<sup>107</sup> Carter, ‘The String Tremolo’, p. 44; and Boyden, *The History of Violin Playing*, p. 268. These terms were given by Wolfgang Caspar Printz in *Compedium musicae signatoriae et modulatoariae vocalis* (Dresden, 1689).

The Eccles (No. 6) and Gunn (No. 1) tremolos are the most harmonically interesting and restless. Their stepwise ascending (Eccles) and descending (Gunn) patterns with chromatic bass lines enhance the affective qualities of these passages (Ex. 5.31).

Chromaticism, dissonances and suspensions are hallmarks of Baroque slurred tremolos, as is clearly evident in Giovanni Battista Riccio's 'Canzon la Pichi', Marin Marais's 'Tombeau pour Mr. de Ste. Colombe', or the 'frost scene' in Purcell's *King Arthur*.<sup>108</sup>

**Ex. 5.31a.** Eccles, Sonata No. 6/i, Adagio, bars 5-8.

**b.** Gunn, Solo No. 1/iv, Jigg, bars 13-17.

Instead of ending on the dominant at bar 13 Gunn adds the above chromatic tremolo in order to emphasise and prolong the dramatic expression of a cadence, thereby producing a most effective conclusion to the first part of this Jigg. Gunn's indication of

<sup>108</sup> The association of dissonances with tremolos comes from the organ tremulant (from which the violin's tremolo derives) which was an affective device used at the Elevation of the Host or at any emotionally significant moment in the Mass. Its aim was to intensify a feeling of melancholy, anguish, expectation, tension, fear and so forth; see Carter, 'The String Tremolo', p. 47. Selfridge-Field's interpretation of Riccio's tremolo in the 'Canzon la Picchi' as modern measured unslurred tremolo is questionable; see *Venetian Instrumental Music*, pp. 112-13.

the slurred staccato at bar 13 serves as a guide to how the rest of the passage should be executed. Like Gunn, Valentine and Holcombe mark their tremolos with staccato indications, implying a greater detachment of the notes. The separation of notes, however, should be lighter than in a *portato*. Such a ‘staccato method’ of performing the slurred tremolo was described by North as ‘an abuse’:

There is another mode of the *Grave* that frequently occurs in our Italianized sonatas, which I have knowne intituled *Tremolo*, and is now commonly performed with a tempered *stoccata*. And that [method] I take to be an abuse, and contrary to the genius of that mode, which is to hold out long notes inriched with the flowers of harmony and with a trembling hand, which of all parts together resembles the shaking stop of an organ; whereas the breaking the notes with repeated strokes doth not well consist with the best of harmony, and of itself (out of consort) hath not so much as melody in it, but rather a *fastidium*, like the ticks of a spring pendulum; nor is there any humane action to which it may be referred, unless it be stabbing often in the same place, or the *andante* or walking and not moving one stepp forwards, which is absurd.<sup>109</sup>

The aim of all the above double-stop slurred tremolos is to enrich harmonically the melodic line, and to increase the expressive affect of the music.

Only in Oswald’s tremolo passage (No. 3/ii) does a change of pitch appear within a slurred group. Its melodic structure is built upon three stepwise ascending sequences: e<sup>2</sup>-g<sup>2</sup>, g<sup>2</sup>-b<sup>2</sup> and e<sup>1</sup>-g<sup>1</sup> (Ex. 5.32).

**Ex. 5.32.** Oswald, Sonata No. 3/ii, Allegro Moderato, bars 11-13.<sup>110</sup>



In addition to the slurred tremolo, five sonatas comprise groups of unslurred repeated semiquavers or quavers, or in one occurrence demisemiquavers, executed rapidly with individual bow strokes (Viner, Eccles, Valentine, Gibbs).<sup>111</sup> They have been

<sup>109</sup> Wilson, p. 186.

<sup>110</sup> Here, as in Gunn’s passage, only the first group of repeated notes is under a slur.

<sup>111</sup> Viner No. 1/ii (bb. 5-23, 38-40); Eccles Nos. 1/i (bb. 1-30), 10/v (bb. 63-6); Valentine Op. 12, No. 12/ii (bb. 2-19); Gibbs No. 6/ii (bb. 20-30).



classified here as ‘measured tremolos’.<sup>112</sup> The first example of this technique appears in the Allegro of Viner’s No. 1 and it is built upon repeated notes grouped in twos (Ex. 5.33).

**Ex. 5.33.** Viner, Sonata No. 1/ii, Allegro, bars 5-7.



Particularly intriguing is Eccles’s affective use of tremolo in No. 1, where he exploits it as a means of dramatic and emotional intensification. The movement has a programmatic title ‘Le Reveil Matin’ (morning wake-up) and is divided into four allegro and four adagio sections imitating two contrasting moods: agitation and calmness (or ‘morning yawning’). Two changing emotional states are expressed by passages of quickly repeated double-stopped quavers and semiquavers, divided by interludes of slow sections composed of minims and crotchets (Ex. 5.34). In order to make the violin’s tremolo passages all the more dramatic, the basso continuo’s part is also furnished with tremolos.

**Ex. 5.34.** Eccles, Sonata No. 1/i, ‘Le Reveil Matin’, bars 1-12.

<sup>112</sup> Even though some of these tremolos do not resemble ‘modern’ measured tremolos, they are described here as tremolos because in these passages an element of repetition predominates.

A technically difficult tremolo is incorporated in the Allegro of Gibbs's No. 6 (Ex. 5.35). This eleven-bar passage comprises two melodic lines – one formed by the first note of each semiquaver group, and the other by the rest of the repeated notes in the group. Because of wide leaps between these two lines, the bow must go back and forth across the E and A strings and, in addition, the left hand must shift to the third position (or the fourth position in bb. 28-9).

**Ex. 5.35.** Gibbs, Sonata No. 6/ii, Allegro, bars 24-9.



The other two examples of tremolos, Valentine's No. 12 and Eccles's No. 10, are also 'two-line' tremolos, involving three repeated notes. Valentine's passages of shimmering demisemiquavers across the E and A strings are the fastest measured tremolos in these sonatas (Appendix A, Ex. 15).

String crossing, which is an intrinsic element of violin technique, can involve two (as in the above example) or more consecutive strings, or non-adjacent strings. These two categories can be based on patterned, non-patterned or mixed sequences of string crossings, and may include double-stopping and slurs. Here only the most advanced types of string crossing are discussed, such as the *bariolage*, *ondulé*, arpeggio, *brisure*, and other complex string-oscillations.

The *bariolage* (a French term, meaning 'a mixture of different colours') is a bowing in which an open string is quickly alternated with changing notes played on an adjacent string in order to produce a contrast in tone colour; whereas the *ondulé* is

executed by moving the bow back and forth across two strings.<sup>113</sup> Both techniques can be executed either with slurred or detached bow strokes. The first occurrences of such idiomatic string-crossings occur in sonatas written in the second half of the seventeenth century, for example, by Biber, Lonati, and Corelli; but the techniques became widespread in the first half of the next century (particularly in the works of Vivaldi, Bach, Leclair, Locatelli, and Veracini).<sup>114</sup>

The majority of *ondulé* and *bariolage* passages included in the selected sonatas are unslurred semiquavers, written in quick tempos.<sup>115</sup> They move either in a clockwise or anticlockwise direction, and are never combined with double-stops. The *bariolage* is almost always (except one bar) executed on the E and A or A and D strings, whereas the *ondulé* sometimes also requires the use of the G and D strings.<sup>116</sup> The latter technique is employed more frequently than the former. In most of these sequences the left hand stays in the first position. Only in the Allegro of Viner's No. 2 is the *ondulé* performed as high as the fifth position on the A and E strings (Ex. 5.36a). The sonatas of Eccles, Gibbs and Festing also include a few examples that demand a shift to the third or fourth position on the two highest strings (Ex. 5.36b-d).<sup>117</sup>

**Ex. 5.36a.** Viner, Sonata No. 2/ii, Allegro, bars 7-12.



<sup>113</sup> Boyden, *History*, pp. 265-6. According to Boyden, the term *ondeggiando* appears for the first time in Walther's *Scherzi da violino solo* (1676); while the term *bariolage* in Baillot's *L'Art du violon* (1834).

<sup>114</sup> See, for example, Biber, *Mystery Sonatas*, No. 6; Lonati No. 6; Corelli Op. 5, Nos. 1-5; Vivaldi 'L'Estate'; Veracini Op. 1, No. 7; Bach Partita No. 3/i (BWV 1006); and Locatelli Concerto Op. 3, No. 1.

<sup>115</sup> The slurred *bariolage* and *ondulé* occur, for example, in: Humphries No. 1/ii (bb. 30-2, 47-9); Festing Op. 1, No. 9/iv (bb. 5-7); and Gibbs Nos. 1/ii (bb. 12-13), 7/var. 2 (bb. 1-2, 5, 10-11).

<sup>116</sup> The *bariolage* on the D and G strings: Eccles No. 10/ii (b. 38); the *ondulé* on these two strings: Viner No. 6/i (bb. 1-2, 7-8); Eccles Nos. 1/v (b. 93), 8/v (bb. 49-55), 10/ii (bb. 35-7); and Valentine Op. 12, Nos. 2/ii (bb. 26-9), 8/ii (bb. 32-4).

<sup>117</sup> The third position appears in: Viner No. 2/ii (bb. 9-10); Eccles Nos. 1/v (bb. 79-82), 5/iv (bb. 33-47); Gunn No. 6/i (b. 12); Festing Op. 8, No. 6/ii (bb. 7-8); and the fourth position in: Gibbs No. 7/var. 2 (b. 11); and Festing Op. 8, No. 6/ii (bb. 36-7).

b. Eccles, Sonata No. 5/iv, Presto, bars 33-9.



c. Gibbs, Sonata No. 7/iii, Affettuoso Var. 2<sup>d</sup>, bars 10-11.



d. Festing, Sonata Op. 8, No. 6/ii, Allegro, bars 36-7.



The most extended series of consecutive *ondulé* and/or *bariolage* patterns occurs in the Solos of Viner, Eccles, Valentine (Op. 12) and McLean. Some of their movements are built on almost continuous semiquaver *ondulé* passages moving in clockwise and anticlockwise directions, requiring suppleness and agility of the right hand for their execution.<sup>118</sup> Besides high positions in *ondulé* passages, Viner also explores (No. 6/i) the possibility of alternations between the same notes on two strings – one stopped and one open (Ex. 5.37). Surprisingly, he is the only composer of the selected group who employs this type of oscillation between strings in the *bariolage* passage.

**Ex. 5.37.** Viner, Sonata No. 6/i, Allegro, bars 33-6.



The string-crossing pattern used at the beginning of the above Allegro was particularly

favoured by Vivaldi:



<sup>118</sup> Viner Nos. 2/ii, 6/i; Eccles Nos. 1/v, 3/i, 5/iv, 9/iii, 10/ii; McLean No. 7/var.; Valentine Op. 12, Nos. 2/ii, 3/iv.

In the rest of the collections, *bariolage* and *ondulé* passages are usually only one or two bars long. They are combined with non-patterned or consecutive mixed string crossings, as in the Allegro of Festing's Op. 7, No. 6. This movement requires constant string crossings in various combinations, including single jumps across non-adjacent strings, short arpeggios and double-string crossings with down- and up-bows (Ex. 5.38). In almost every bar more than two strings are used. Movements based on such mixed string crossings are the most common in early eighteenth-century British violin sonatas.

**Ex. 5.38.** Festing, Sonata Op.7, No. 6/ii, Allegro, bars 3-5.



One of the most popular bowing techniques used in eighteenth-century violin music is the arpeggio (as exemplified in the works of Corelli, Vivaldi, Bach, Rebel, Senaillé, or Francoeur). The sonatas concerned also incorporate numerous examples of the arpeggio spread over two, three or four strings. They are either fully notated or marked as block chords with the instruction 'Arpeggio', with the style of their performance left entirely to the violinist's discretion (discussed above). As L. Mozart put it, 'The style of performing these broken chords is partly indicated by the composer; partly carried out by the violinist according to his own good taste'.<sup>119</sup> The fully-written arpeggios appear either as single broken chords (Ex. 5.39a) or as continuous chord passages (Ex. 5.39b-c), most of which are spread upwards, in semiquavers, in the first position and in rapid tempo. The variations in Festing's Op. 7, No. 2/iii (var. 6), McLean's No. 7/iv (var. 2) and Eccles's No. 6/ii (the theme and var. 2) are formed by such continuous series of arpeggios. Some particularly lengthy arpeggios also occur in the

<sup>119</sup> Mozart, *A Treatise*, ch. 8, sec. 3, §18, pp. 161-3.

sonatas of Viner, Eccles, Valentine (Op. 12), McLean and Festing.<sup>120</sup>

**Ex. 5.39a.** Festing, Sonata Op. 7, No. 4/iii, Largo, bar 2.



**b.** Eccles, Sonata No. 6/ii, Allegro, bars 1-3.



**c.** Festing, Sonata Op. 7, No. 2/iii, Aria Var. 6, bars 1-5.



As the above examples demonstrate, arpeggios are used in various ways. They can be executed with slurred or individual strokes (defined by Rousseau as a *batterie*), or with mixed bowings (groups of separate and slurred notes).<sup>121</sup> Sometimes half-position (Ex. 5.10) or a shift to high positions is required (Exx. 5.16a, 5.40).

**Ex. 5.40.** Eccles, Sonata No. 6/ii, Allegro [second variation], bars 16-20.



Another type of string crossing is the *brisure* (from French, meaning break or crack), which involves large consecutive melodic skips played on non-adjacent strings.

<sup>120</sup> Viner No. 2/ii (bb. 15-29); Eccles Nos. 1/ii (bb. 9-15, 36-42, 68-73), 7/iv (bb. 1-7, 29-34, 79-81), 10/v (bb. 1-14, 33-8); Valentine Op. 12, Nos. 3/iii (bb. 1-29), 5/ii (bb. 43-50), Op. 13, No. 3/ii (bb. 1-9, 17-18, 24-5); McLean Nos. 2/iv (bb. 25-31), 3/ii (bb. 5-15, 26-30); Festing Op. 4, No. 6/iv (bb. 37-58), Op. 7, No. 4/ii (bb. 15-20); Oswald No. 3/iv (bb. 19).

<sup>121</sup> Rousseau in his *Dictionnaire de musique* (Paris, 1768) defines a *batterie* as a continuous arpeggio with all the notes detached, whereas the *arpeggio* is described as slurred broken chords; see Boyden, *The History of Violin Playing*, p. 406.

Significantly, Tartini in his letter to Maddalena Lombardini (written in 1760) recommends the practice of this bowing ‘in order to acquire a greater facility of executing swift passages in a light and neat manner’.<sup>122</sup> Indeed, the technique requires special dexterity with the bow, especially in passages of rapid jumps from the G string to the E string. However, the *brisure* was not commonly explored in early eighteenth-century violin music. Some challenging and interesting *brisures* occur in the works of Locatelli and Vivaldi. Geminiani and Tartini, on the other hand, employed them sporadically.

The *brisure* sequences found in the sonatas studied are short and are performed in the first position, sometimes with the fourth-finger extension so as to reach  $c^3$ .<sup>123</sup> Although the left hand does not have to shift, it must be no less deft than the right hand because the passages are written in quick tempos (with the exception of Festing’s Op. 8, No. 1). Apart from a basic or ‘proper’ type of the *brisure*, particularly favoured by Festing and Valentine (Ex. 5.41a), there are a few examples of more elaborate *brisures* (b), one of which even includes double-stops (c). However, the most common procedure used by these composers is to separate large intervallic jumps by a scale run, arpeggio, or another bowing pattern, over a few beats (Ex. 5.41d-f).

**Ex. 5.41a.** Festing, Sonata Op. 1, No. 7/ii, Allegro, bars 2-3.



Valentine, Sonata Op. 12, No. 4/iv, Allegro, bars 32-3.



<sup>122</sup> Burney (trans.), *A Letter from the Late Signor Tartini*, p. 17.

<sup>123</sup> See Eccles No. 8/iv (bb. 2-3, 10-11, 17-19, 21-3, 34-6); Valentine Op. 12, Nos. 1/ii (bb. 37-42), 4/iv (bb. 12-13, 16-18, 32-7), 10/ii (bb. 61-4, 69-72), Op. 13, Nos. 1/i (bb. 45-8, 59-61), iii (bb. 41-3), 3/iii (bb. 14-18); McLean Nos. 5/ii (bb. 23-4), iv (bb. 5-6, 47-8), 8/iii (bb. 1-8), var. 2; Festing Op. 1, Nos. 2/iv (bb. 6-15, 32-6, 40-8), 7/ii (bb. 2-3, 6-8, 17-18, 28-9), 8/iv (bb. 19-20), 9/iii (bb. 43-5), Op. 7, Nos. 2/ii (bb. 62-4, 75-6), 3/var. (b. 3), Op. 8, Nos. 1/iii (bb. 6-7, 25-6), 4/ii (bb. 3, 17-18, 21); Gunn Nos. 4/iii (b. 31), 5/ii (3-4, 7, 33-4), iv (bb. 25-7, 45-6, 57-8); Oswald No. 3/ii (b. 44).

b. Festing, Op. 1, No. 2/iv, Allegro, bars 6-15.



c. Valentine, Op. 13, No. 1/iii, Allegro, bars 41-3.



d. Gunn, Solo No. 1/ii, Allegro, bars 3-5.



e. Festing, Op. 7, No. 3/ii, Allegro, bars 4-6.



f. Gibbs, Sonata No. 2/i, Adagio, bars 22-3.



Among other types of patterned string crossings used in this repertoire is a characteristic figuration comprising a group of four semiquavers in which only one note is placed either on the string above or below (Ex. 5.42a).

**Ex. 5.42a.** Gunn, Solo No. 6/i, Allegro, bars 9-12.





Valentine's Op. 12, Nos. 5/iv and 9/iv provide examples of a patterned string crossing executed in a compound triple time (9/8). In both movements the violinist must almost constantly move the bow quickly and vigorously over two consecutive strings. In this pattern the middle note of a triplet is placed either on the string above or below.<sup>124</sup>

b. Valentine, Sonata Op. 12, No. 5/iv, [Allegro], bars 4-8.



c. Op. 12, No. 9/iv, Giga Allegro, bars 28-32.



Finally, passages of continuous string crossings are sometimes combined with rapid scale runs.<sup>125</sup> Viner's set is particularly rich in such sequences. Scale runs are the most extended in the three *moto perpetuo* movements – the Prestos of Nos. 4 and 5, and the Allegro of No. 6. The Prestos are based on an almost constant demisemi-quaver motion in 3/8 metre. In Sonata IV the Presto begins with a scale run, followed by a string-crossing sequence (Ex. 5.43a). The same pattern, but in the reverse order, opens the Presto of No. 5 (Ex. 5.43b). In both movements these two patterns, demanding two different violin techniques, flow into one another in rapid succession and between the first and fourth positions. The Allegro of No. 6, written mostly in semiquavers (*alla breve*), includes five bars of scale runs in demisemi-quavers, each of which starts with an intervallic jump.

**Ex. 5.43a.** Viner, Sonata No. 4/iv, Presto, bars 1-6.



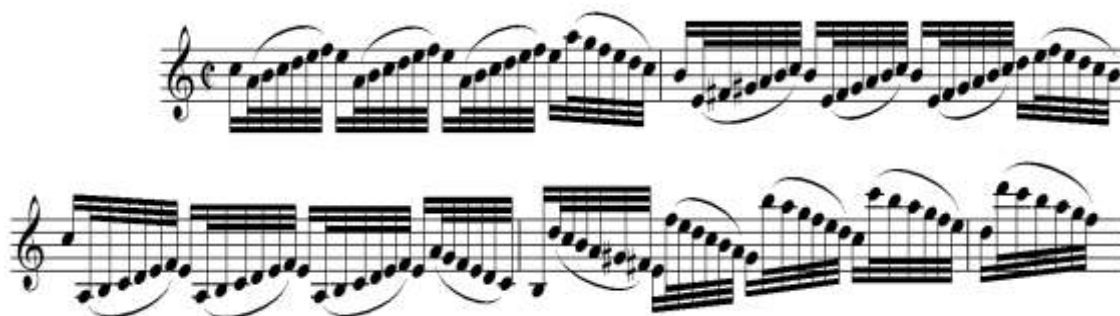
<sup>124</sup> Also in Viner's No. 3/iv; Valentine's Op. 13, No. 4/iii; Holcombe's No. 5/iv.

<sup>125</sup> For example, Humphries Nos. 2/ii, 4/var. 2; Gibbs No. 7/var. 2; and Festing Op. 8, No. 4/ii. In Gunn's No. 5/ii jumps are combined with chromatic scales, see Appendix A, Ex. 12.

b. No. 5/iv, Presto, bars 1-5.



c. No. 6/ii, Allegro, bars 31-4.



### Embellishments and dynamics

In the early eighteenth century, embellishments and dynamics were considered ‘the Ornaments of Expression, necessary to the playing in a good Taste’.<sup>126</sup> The nature and application of different ornaments are discussed in several contemporary theoretical sources (including those by Simpson, Mace, Playford, Geminiani, Quantz, L. Mozart, C. P. E. Bach, and Tartini). Some published compositions, particularly by French composers, also incorporate ornament tables or guidelines for the execution of embellishments. Purcell’s ‘Rules for Graces’ in his *Choice Collection of Lessons for the Harpsichord or Spinnet* (London, 1696) is one of the earliest such guidelines included in a British music edition.<sup>127</sup> It is rudimentary, explaining briefly the design, meaning and execution of nine graces. The number and range of embellishments described in other sources vary. For example, Geminiani’s *A Treatise of Good Taste in the Art of Musick* (1749) lists fourteen ornaments, which a performer should ‘endeavour to acquire’ in order

<sup>126</sup> Geminiani, *The Art of playing on the Violin*, p. 6. For a full account of eighteenth-century ornamentations, see Frederick Neumann, *Ornamentation in Baroque and Post-Baroque Music* (Princeton: Princeton University Press, 1978).

<sup>127</sup> Before Purcell’s *Collection*, ornament tables can be found, for example, in Playford’s *A Briefe Introduction to the Skill of Musick* (1654), Simpson’s *The Division-Violist* (1659/R 1665), and Mace’s *Musick’s Monument* (1676).

to ‘arrive at Perfection’.<sup>128</sup> Among them are the trill, appoggiatura, mordent (‘Beat’), staccato, *piano*, *forte*, vibrato and ‘swelling and diminishing the sound’.<sup>129</sup>

In the sonatas under scrutiny the incidence of ornamentation, indicated by specific signs or little notes, ranges from none at all to fairly extensive. Croft’s three solos are the only pieces without any added specific graces. The rest of the sets can be divided conveniently into four groups, according to their ornament content:<sup>130</sup>

1. trills: Viner, Humphries and Valentine Op. 12;
2. trills and appoggiaturas: Eccles, Valentine Op. 13, Festing Op. 1, McLean, Holcombe, Gunn and Oswald;
3. trills, appoggiaturas, and mordents: Festing Op. 4 and Gibbs;
4. trills, appoggiaturas, mordents, and turns: Festing Opp. 7 and 8.

Comparison of the later sonatas with the earlier ones in the period reveals a growing tendency for British composers to mark more ornaments; the Solos of Croft and Festing (Opp. 7 and 8) provide striking contrast in this respect. Of course, the absence or scarcity of embellishments in a collection does not mean that they were not practised. According to contemporary performance convention, musicians were expected to add some decoration in order to make melodic lines more colourful and expressive without destroying their integrity. To quote C. P. E. Bach, embellishments ‘are, in fact, indispensable. [...] They improve mediocre compositions. Without them the best melody is empty and ineffective, the clearest content clouded’.<sup>131</sup> However, the degree of freedom in improvised ornamentation varied from nation to nation, from composer to composer, and from work to work. For example, the Italian style of interpretation required more improvisation than the more prescribed French style. Thus, Italian composers tended to sprinkle their music less generously with specific ornaments than the French. A

<sup>128</sup> The same ornaments are presented in Geminiani’s *The Art of Playing on the Violin*, pp. 6-8.

<sup>129</sup> Other ornaments found in contemporary prints are, for example: slurs, turns, tremolos *con l’arco*, and arpeggios.

<sup>130</sup> In these groups trills, mordents and turns are marked by a symbol, and appoggiaturas by small notes.

<sup>131</sup> C. P. E. Bach, *Essay*, ch. 2, §1, p. 79; the same expression ‘indispensable’ is used by Quantz, *On Playing the Flute*, ch. 9, §1, p. 101.

characteristic illustration of the Italian approach is Corelli's Op. 5 which includes no ornament sign, not even cadential trills. In the French style ornamental additions were generally limited to small graces (*agréments*) only, while large-scale improvised diminutions were associated with the Italian style.<sup>132</sup>

After his visit to Paris, Geminiani published a revised edition of his Op. 1 (1739), in which he added a profusion of performance directions in areas normally left to the judgement and taste of the player. These additions were met with criticism from Hayes, who treated them as an insult to English musicians:

[The musical world] will dispense with the Graces not being marked *A la Mode de Paris*, and that his Music will be as justly expressed by our own Musicians, without those Interpolations. [...] When, after all, it is highly probable, that what is esteemed Taste and Expression at *Paris*, will entirely be lost upon an *English Audience*, (unless upon those, who, right or wrong, affect to be pleased with every Thing that is foreign).<sup>133</sup>

Before 1740, the British composers under discussion were not as explicit as the French in indicating ornaments in their works. Like the Italians, they left the option of more creative 'gracing' to the skill and capacity of the performer'.<sup>134</sup> In other words, the performer had a considerable degree of freedom and responsibility of adding embellishments at appropriate places which the composer had not troubled to mark (for example, the cadential trill). Unsurprisingly, therefore, some manuscript versions of music contain more ornaments than printed music. For instance, many trills marked in Festing's autograph of Op. 4, Nos. 2, 4 and 5 were not included in the print, thereby leaving more room for improvised additions.

In the sonatas examined the opening movements are usually more heavily embellished than the other movements in a cycle, and the trill is the most common ornament, indicated by the abbreviation: tr. or t.; or a small cross: + (Viner) or × (Eccles);

<sup>132</sup> A description of these two different attitudes to improvisation can be found in Quantz, *On Playing the Flute*, ch. 14, §2-4, pp. 162-3.

<sup>133</sup> Hayes, *Remarks on Mr. Avison's Essay*, p. 126.

<sup>134</sup> Wilson, p. 150; North shared Hayes's view that the composers should not 'patronize' 'better performers' by adding graces.

or a two-waggle *chevron* (McLean). Contemporary sources distinguish various types of trills, depending on their openings, durations, and endings. The trill can start with the main note or the note above, on the beat or it can be fully or partially anticipated, with an appoggiatura or grace-note support; and executed with different speed and length. The choice of trill depends on its musical context, as shown in Ex. 5.44.

**Ex. 5.44.** Festing, Op. 8, No. 2/ii, Andante, bars 52-3; and Op. 7, No. 2/ii, Allegro, bar 47.

In the first example, the trill should start with its upper auxiliary because it is a long trill and the preceding note is the same as the main note. The G sharp creates a dissonance that intensifies and enriches the harmony, thus the trill emphasising the upper-note is more appropriate here. In the second example, on the other hand, an initial emphasis on the auxiliary would make little musical sense because the resulting appoggiatura effect would weaken the harmonic energy and tension of the fourth and leading note. Hence, this short trill should start on the main note.<sup>135</sup>

Some of the trills begin with a prefix and/or end with a suffix, indicated by one or more small notes or regular notes (Ex. 5.45).<sup>136</sup> Sometimes in such contexts the trill is unmarked, as its performance is being taken for granted (Ex. 5.45d). Almost all of the trills preceded by a slide written in small notes (Ex. 5.45b-d-e) appear in the sets of Festing (Opp. 4, 7, 8) and Gibbs.

<sup>135</sup> A similar example and solution are described in C. P. E. Bach, *Essay*, p. 110; and in Georg Simon Löhlein, *Clavier-Schule* (Leipzig, 1765), p. 15.

<sup>136</sup> For example, a trill marked with a suffix in small notes: Viner Nos. 5/i (b. 14), 6/iii (b. 15); Eccles No. 10/iv (b. 23); Festing Op. 7, Nos. 2/i (b. 6), 3/i (bb. 5-6), 4/i (b. 13), 5/iv (b. 16), Op. 8, Nos. 1/iv (b. 25), 3/i (bb. 9-10), 5/ii (b. 9); Oswald Nos. 1/i (b. 19), 3/i (bb. 2, 4, 6, 10, 12); a suffix in regular notes: Valentine Op. 13, No. 2/ii (bb. 29-31); Oswald No. 2/iii (b. 4), Festing Op. 7, Nos. 2/iii (bb. 3, 16), var. 6 (b. 14-15), 4/iii (b. 9); Gunn Nos. 1/var. 2 (bb. 9, 11, 13, 19), 5/iv (bb. 33-4).

**Ex. 5.45a.** Viner, Solo No. 6/ii, Allegro, bar 3.



**b.** Festing, Sonata Op. 7, No. 4/i, Adagio, bar 13.



**c.** Oswald, Sonata No. 2/iii, Moderato Affetuoso, bar 4.



**d.** Gunn, Solo No. 4/i, Adagio, bar 16.



**e.** Festing, Op. 7, No. 5/i, Andante, bars 10-14.



A few trill patterns can be distinguished in these solos. The trill is employed most frequently at cadential points (over the penultimate beat), so as to enhance their structural role and enrich their harmony with a dissonance. In typical cadential progressions of V-I, shown in Ex. 5.46, the trill enlivens their harmony by adding a sixth or fourth to a chord.

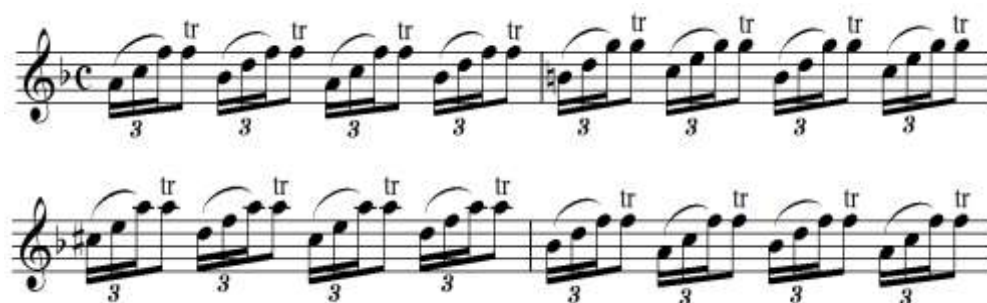
**Ex. 5.46.** Gibbs, Sonata No. 1/i, Adagio, bars 4, 28.



The absence of a notated trill in a cadence (as in Croft's set) should not be interpreted as a rejection of this ornament. The composer may have considered the addition of a trill to a cadence as conventionally understood and thus regarded this notation as unnecessary.

The majority of trills are marked on a weak beat. For example, of the fifty-three trills notated in Viner's set, only eleven appear on a strong beat. Typically, they are introduced on the repetition of a note, on the upper note of a 'sigh motif', or in a descending succession; and they often serve as an approach to a strong beat. In the sets published after 1730 the trill becomes increasingly elaborate, including consecutive trills, and trills on syncopated beats or parts of beats. Short series of trills occur in the collections of Valentine (Op. 13), Holcombe, Gunn, Gibbs, Oswald, and Festing (Opp. 7 and 8). They are usually placed over a scale-wise moving melody or repeated notes; a few examples of these patterns are shown below (Ex. 5.47).<sup>137</sup>

**Ex. 5.47a.** Valentine, Sonata Op. 13, No. 3/ii, Allegro, bars 6-9.



A more technically challenging sequence of trills occurs in Sonata II of this set.

Op. 13, No. 2/i, Allegro, bars 37-44.



<sup>137</sup> Other examples: Valentine Op. 13, Nos. 1/i (bb. 40-1), 2/i (bb. 6-9, 37-44), 4/i (bb. 2, 7), 5/iii (bb. 18-22); Holcombe Nos. 3/ii (bb. 20-1), 4/ii (bb. 19-22) iv (bb. 3-7), 6/ii (bb. 18, 37-8); Gunn Nos. 1/var. 1 (bb. 13-16), 3/ii (bb. 13-14); Gibbs Nos. 3/ii (bb. 34-5, 37-8), iv/var.1 (bb. 15-16), 5/i (bb. 6-7), 6/i (bb. 22-4), 7/i (bb. 28-30); Oswald Nos. 1/iv (bb. 7-8, 13, 21, 35, 54), 4/iv (bb. 3, 11, 23, 27-8); Festing Op. 7, No. 2/var.6 (bb. 14-15); Op. 8, Nos. 3/i (b. 4), 4/ii (bb. 1-2), 6/iv (bb. 5-6).

b. Holcombe, Sonata No. 1/iii, Largo, bars 12-13, and No. 6/ii, Allegro, bars 37-8.



Such series of trills are used in profusion by Holcombe; similar trill patterns appear in Geminiani's Op. 4 and Tartini's Op. 2.

c. Oswald, Sonata No. 4/iv, Tempo di Minuet Vivace, bars 27-8.



It should be added that in the absence of a mordent symbol the trill sign could for some composers signify the mordent as well as the trill.<sup>138</sup>

In the *Solos* published before 1730 the appoggiatura is marked only once (Eccles No. 2/iii, b. 6), but during the next two decades this essential ornament is indicated with increasing frequency and variety. Its written value ranges from a demisemiquaver to a minim. Appoggiaturas were either 'long', with an important harmonic and melodic function, or 'short', with mainly an ornamental function. Like the modern grace note, the short appoggiatura is of uniform value, i.e. as short as possible. The long appoggiatura, on the other hand, can vary in length, taking between a third and as much as the whole value of the note to which it belongs.<sup>139</sup> The written value of the appoggiatura often does not correspond to the intended value of its realisation. For example, in Valentine's Op. 13 all appoggiaturas are marked as quavers, regardless of their context. Thus, the realised length

<sup>138</sup> See C. P. E. Bach, *Essay*, p. 83. Bach complained that 'the mordent, one of the most essential and widely used embellishments, is known by its sign to few outside of keyboardists'. As a consequence, instead of a mordent a trill is performed, which 'causes many improprieties in performance'.

<sup>139</sup> Various long appoggiaturas are described, for example, in Mozart, *A Treatise*, ch. 9, §3-6, pp. 166-70.



of this ornament should be determined by its rhythmic, melodic and harmonic context.

In this repertoire the appoggiatura appears in the following forms and contexts:

- the long and the short appoggiatura;
- the descending ('backfall') and the ascending ('forefall') appoggiatura;
- applied by a semitone, whole tone, leap, or a two- or three-note 'slide', unslurred or slurred to the main note;
- introduced between beats in descending or ascending thirds, seconds or leaps, and also before cadential trills, fermatas and caesuras.

The most popular type is a single one-flag descending appoggiatura, placed between descending notes that are a third apart (Ex. 5.48a).

**Ex. 5.48a.** Gibbs, Sonata No. 2/i, Adagio, bars 4-5.



These 'little beauties' enhance the plasticity and delicacy of the line, 'thereby making it smoother, more melodious, and more pleasing to the ear',<sup>140</sup> and they also add life, elegance and brilliance to a performance. The appoggiatura plays an integral part in the line's expressiveness, emphasising its various affective sentiments. The above chain of appoggiaturas, executed *piano* in A major, gives the melodic line a suavely sensuous feeling. In many movements 'sigh' or 'joy' motif-appoggiaturas increase the affective power of certain melodic figures, as in Festing's F-minor Sonata Op. 1, No. 11.

Appoggiaturas are used not only as a means of achieving nuance and gradation in expression or to conjunct notes but also as a concomitant of the harmony, often enriching it with dissonance (Ex. 5.48b).

<sup>140</sup> Mozart, *A Treatise*, ch. 9, §14, p. 176. It seems that the appoggiaturas in bar 4 (Ex. 5.48a) should be a<sup>2</sup> and b<sup>2</sup>.

b. Gunn, Sonata No. 5/ii, Allegro, bar 19.



The above appoggiaturas, performed on the beat, strengthen the harmony and ‘rouse the ear’ by changing a consonance (sixth) into a dissonance (seventh).<sup>141</sup> Sometimes an appoggiatura adds the vivid dissonance of a seventh to the tonic at a movement’s end.<sup>142</sup>

c. Festing, Op. 4, No. 2/v, Allegro, bars 21-2.



Most of the two-note pre-beat slides appear in the sonatas of Oswald, Gibbs and Festing (Opp. 4, 7, 8). The three-note slide and the appoggiatura applied by leap are extremely rare. The former is employed only by Festing and Gibbs (Ex. 5.49a), and the latter by Gibbs and Oswald (Ex. 5.49b).<sup>143</sup> Festing also embellishes the melodic line with the double appoggiatura *Anschlag*, which is associated mainly with the German galant style.<sup>144</sup> In the most common form of the *Anschlag* the main note is preceded by its lower neighbour and upper neighbour notes. Festing, however, employs the inverted pattern starting from above, and in one occurrence the interval between the two little notes is larger than a third (Ex. 5.49c).<sup>145</sup> This ornament, especially the variant favoured by

<sup>141</sup> Quantz, *On Playing the Flute*, ch. 8, §1, p. 91; this chapter is devoted to appoggiaturas and other graces ‘related to them’.

<sup>142</sup> For example, Gibbs Nos. 3/iii, 4/iv, 6/iii; Oswald No. 5/ii; and Festing Op. 4, Nos. 2/v, 7/iii, Op. 7, Nos. 1/iii, 2/iii, Op. 8, No. 3/iii.

<sup>143</sup> The three-note slide: Festing Op. 7, No. 2/i (bb. 2, 12); and Gibbs No. 1/iii (b. 7); a leap: Gibbs No. 4/i (b. 2); and Oswald No. 1/i (b. 27).

<sup>144</sup> Neumann, *Ornamentation in Baroque*, p. 488. C. P. E. Bach describes the *Anschlag* in his *Essay*, pp. 132-4.

<sup>145</sup> Festing Op. 4, No. 6/i (b. 28), Op. 7, No. 2/i (b. 29), Op. 8, No. 6/i (bb. 3, 22).

Festing, is found very sporadically in early eighteenth-century instrumental music.

Geminiani's sonatas, for instance, incorporate many compound appoggiaturas (some with leaps), but they do not feature the *Anschlag*. According to Quantz, the *Anschlag*, expressing 'a tender, sighing, and pleasing sentiment', was often used by singers.<sup>146</sup> The inclusion of the *Anschlag* in Opp. 7 and 8 – an ornament of a more vocal type than of violin – is doubtless an indication of Festing's desire to emulate the operatic manner, and to enhance the singing quality of the melodic line.<sup>147</sup>

**Ex. 5.49a.** Gibbs, Sonata No. 1/iii, Largo, bar 7.



**b.** Oswald, Sonata No. 1/i, Larghetto Gratiozo, bars 26-7.



**c.** Festing, Op. 4, No. 6/i, Adagio, bars 27-8; and Op. 7, No. 2/i, Largo, bar 29.



Op. 8, No. 6/i, Largo, bars 2-3, 21-2




In addition to compound appoggiaturas, Festing and Gibbs employ the mordent



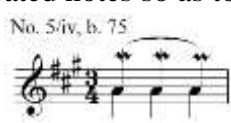
(or 'beat' in Britain) in their sonatas. It occurs first in Festing's Op. 4, though

<sup>146</sup> Quantz, *On Playing the Flute*, ch. 13, §41, p. 159; Quantz adds that the *Anschlag* 'must be very quickly, yet weakly, tied to the note'.

<sup>147</sup> It should be mentioned that Festing composed many vocal works and was engaged in vocal productions, see Chapter 2, pp. 49-50.

only four times (No. 1/iii) and always in the same motif: . However,

in Festing's next two *Solos* and Gibbs's set this embellishment is explored with greater frequency and in varied musical contexts. It is usually marked over ascending steps (on descending steps it anticipates the following note), on the top note of a leap and repeated notes; and in contrast to the trill, it is sometimes indicated on the opening note of a piece or movement.<sup>148</sup> Consecutive mordents appear in Op. 7 Nos. 4/i (b. 12) and 5/iv (bb. 24, 75) and are placed above the three repeated notes so as to increase animation and lend

character to this otherwise plain motif: . The passage in Ex. 5.50 is particularly interesting because the mordent provides a means of emphasis on a weak part of the beat, thereby creating an impression of syncopated rhythm. In Gibbs's Grave of No. 8 mordents are used in a similar way, namely as means of accentuation on weak beats (Ex. 5.21).

**Ex. 5.50.** Festing, Sonata Op. 8, No. 4/i, Andante Spiritoso, bars 11-12.



Apart from the rhythm, mordents, like all the other ornaments, are closely related to the affect. They are 'proper to express several Passions' which, according to Geminiani, can range from 'Fury' to 'Pleasure':

If it be perform'd with Strength, and continued long, it expresses Fury, Anger, Resolution, &c. If it be play'd less strong and shorter, it expresses Mirth, Satisfaction, &c. But if you play it quite soft, and swell the Note, it may then denote Horror, Fear, Grief, Lamentation, &c. By making it

<sup>148</sup> Festing Op. 4, No. 1/iii, Op. 8, No. 3/iv; and Gibbs Nos. 2/i, iii, 4/iv, 5/ii, 7/ii, 8/ii.

short and swelling the Note gently, it may express Affection and Pleasure.<sup>149</sup>

The character of Festing's *Andante Spiritoso* and Gibbs's *Grave* is of gentle enjoyment rather than of passionate struggle, fury, anger or horror; thus, to follow Geminiani's advice, the 'beats' should not be performed with great 'strength and continued long'.

The turn symbol (~) appears only in Festing's two last sets of Solos, and then only sparingly.<sup>150</sup> It is always placed above the note (not between or after notes) and is followed by an ascending note, usually the interval of a second or third. The two or three turns in a bar occur in Op. 7, Nos. 1/ii (bb. 64-5), 2/i (b. 32) and 4/i (b. 8), and all are written over repeated notes. However, the execution of these ornaments should vary according to their musical context. In Ex. 5.51a the turn should start with an onbeat upper auxiliary in order to avoid a parallel fifth and octave with the bass. In the next passage pitch repetition is of motivic importance, also highlighted by the bass. Thus, it seems that a turn with an off-beat upper auxiliary would be a better solution here.

**Ex. 5.51a.** Festing, Op. 7, No. 4/i, *Adagio*, bar 8.



**b.** Op. 7, No. 1/ii, *Allegro*, bars 63-6.



Festing also notated the turn with small notes, using three demisemi-quavers for the pre-

<sup>149</sup> Geminiani, *A Treatise of Good Taste*, p. 3.

<sup>150</sup> Twelve turn symbols are marked in Op. 7 and ten in Op. 8.

note, and four for the post-note type.<sup>151</sup>

In addition to the ornaments discussed above, the sonatas analysed also incorporate embellishments written out in regular notes, in the form of diminutions ('divisions'). These ornamental melodic figures, called 'arbitrary' or 'extempore embellishments/variations', were often improvised at the discretion of the performer, especially in Italian and English practice.<sup>152</sup> By the end of the sixteenth century a number of pedagogical works on the art of diminution had already been published in Italy.<sup>153</sup> In the early eighteenth century this practice was developed to a high degree of complexity, as can be gathered from the thirty-three extant sets of written-out free ornaments for Corelli's Op. 5, of which the most well-known is Roger's edition of Op. 5 (Amsterdam, 1710) with Adagios (Nos. 1-6) embellished 'par Mr. A. Corelli comme il les joue'.<sup>154</sup> Significantly, almost half of these sources are of English provenance from the first half of the eighteenth century, and among them are Festing's versions of Op. 5, Nos. 5/i, iii, 7/i, iii, 8/i, iii (GB-Lbl, Add. Ms. 71,244).<sup>155</sup> Apparently Viner, too, left a manuscript (now lost) of ornaments for Op. 5, later owned by Cousser.<sup>156</sup> Perhaps Viner prepared these arrangements for his performance of 'Corelli's Sixth Double Note Solo' on 23 May 1707 in London (see Chapter 2, p. 69). 'Arbitrary' ornamentations are documented in other early eighteenth-century sources such as, for example, William Babell's 24 sonatas for 'a

<sup>151</sup> Pre-note turns: Festing Op. 7, Nos. 2/i (bb. 8, 30), ii (b. 25), 3/i (bb. 1-2, 6-7, 9), 4/iii (b. 5), Op. 8, No. 6/i (bb. 2, 15, 23, 28), and also in Gunn's No. 4/i (bb. 6, 9); post-note turns: Op. 7, Nos. 2/iii (bb. 27, 29), 3/ii (b. 5), 4/i (b. 2), 5/iv (b. 16).

<sup>152</sup> The subject of 'extempore variations' is discussed by Quantz, *On Playing the Flute*, ch. 8, pp. 136-61.

<sup>153</sup> For example, Silvestro Ganassi, *Opera intitolata Fontegara* (Venice, 1535), *Regola Rubertina* (Venice, 1542), *Lettonne seconda* (Venice, 1543); Diego Ortiz, *Trattado de glosas* (Rome, 1553); Girolamo Dalla Casa, *Il vero modo di diminuir* (Venice, 1584); Giovanni Bassano, *Ricercate, passaggi et cadentie* (Venice, 1585). In seventeenth-century England, the subject was discussed by Simpson, *The Division-Violist* (1659), and Playford, *The Division-Violin* (1684).

<sup>154</sup> Thomas Gartmann, 'Research Report of a Non-Edition: Difficulties in Editing Corelli's Op. V' in *Arcangelo Corelli: fra mito e realtà storica*, I, pp. 191-209. See also Neal Zaslaw, 'Ornaments for Corelli's Violin Sonatas, Op. 5', *EM* 24/1 (1996), pp. 95-116. Among these performing versions of Op. 5 are also those by Dubourg and Geminiani. It should be added that Roger's edition was immediately pirated by Walsh (1711); there is a debate among musicologists regarding the authenticity of these embellishments, see Allsop, *Arcangelo Corelli*, pp. 135-6.

<sup>155</sup> For a full account of Festing's ornaments found in this source, see Harry Diack Johnstone, 'Yet More Ornaments for Corelli's Violin Sonatas, Op. 5', *EM* 24/4 (1996), pp. 623-33.

<sup>156</sup> This manuscript was mentioned in Cousser's notebooks, see Zaslaw, 'Ornaments for Corelli's', p. 96.

violin/hautboy/or German flute' 'with proper Graces adapted to each Adagio, by the Author' (London, c.1725).<sup>157</sup> Babel's flamboyant 'extempore' additions, indicated with small noteheads, are built mainly on intervals of a second (scale runs, trill-like flourishes, and the circling of a note predominate).<sup>158</sup>

All these materials give us invaluable insights into the improvisational style of a few famous virtuoso performers. Further, they provide evidence that there was a strong tradition of gracing adagios with improvised diminutions and explain why some of the Adagios of British violin sonatas are written in the common 'skeletal manner' of the Italian style. The harmonic context and the general sense of the melody in these movements are defined, but their plainness and austere melodic lines require ornamental additions. Movements such as the Adagios of McLean's Nos. 2/i and 3/i or Humphries's No. 3/iii, dominated by long sustained notes, are so plain and bare that they cry out for florid embellishments.<sup>159</sup> They are 'little more than an outline left to the performers abilities to colour [...] if not highly embellished, [slow notes] soon excite languor and disgust in the hearers'.<sup>160</sup> However, most of the slow movements in the sonatas examined are written with less austere lines, and are often embroidered with passages of quavers and semiquavers. Some passages are highly florid, with whirling linear arabesques in demisemiquavers or smaller note values. These are, in fact, written-out 'arbitrary' diminutions, though their ornamental nature is disguised by regular notation, and they

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<sup>157</sup> These sonatas were published posthumously by Walsh in two volumes of 12 sonatas each. The following sonatas also include guidelines for diminutions: Telemann, *Sonate metodiche a violino solo or flauto traverse* (Hamburg, 1728/1732), Franz Benda's 32 sonatas for violin and continuo (written before 1763); and Carlo Zuccari, *The true Method of Playing an Adagio Made Easy by Twelve Examples First. In a plain Manner with a Bass Then with all their Graces*, for violin and bass (London, 1762). Zuccari, a pupil of Gasparo Visconti, lived in London between 1760 and 1765.

<sup>158</sup> For a detailed analysis of Babel's graces, see Charles Gower Price, 'Free Ornamentation in the Solo Sonatas of William Babel: Defining a Personal Style of Improvised Embellishment', *EM* 29 (2001), pp. 29-54.

<sup>159</sup> Geminiani's two versions of Op. 1 can also be very instructive regarding the art of diminution, as the composer noted in the preface to the second edition of Op. 1: these sonatas are 'carefully corrected and with the addition, for the sake of greater ease, of the embellishments for the adagios'.

<sup>160</sup> Charles Burney, 'Adagio' in Rees' *Cyclopaedia* (1819), quoted in Robert Donington, *The Interpretation of Early Music* (London: Faber and Faber, 1963), p. 94. According to Burney (II, p. 443), the reason why Corelli's works were popular for such a long time was their 'plainness and simplicity', which allowed performers to add modern embellishments.

usually appear at cadential points (Exx. 5.52, 5.53a) or are used as a way of decorating large intervals or long notes.

**Ex. 5.52.** Viner, Sonata No.1/i, Largo, bars 10-13.



The florid passage following the fermata in Ex. 5.52 is set apart from the rest of the movement by the character of its figuration, the absence of accompaniment and a sudden change of tempo, all of which are characteristic of a cadenza or a passage of free improvisation. Such written-out quasi-cadenzas above the *tasto solo* bass can be found in Corelli's Op. 5 (also in Locatelli's Op. 6, Veracini's Op. 2).<sup>161</sup> A fermata or pause, introduced at the final cadence of a composition (normally a concerto) or movement, was the most common method of indicating an improvised cadenza.<sup>162</sup>

As the century progressed, the notated diminutions for slow movements grew denser, which is evident in the sonatas of Valentine, Gibbs and Festing (Ex. 5.53). The gaps between the structural notes become filled with shorter equal or uneven note values, moving largely in a stepwise fashion, and executed with a legato articulation either marked or implied. In order to avoid regularity and repetition, the intensity and shape of these decorations are constantly varied. Thus, they are mixed with wider intervals, broken chords, the circling of a note, trills and turn-like flourishes. The nature of these rapid divisions is ornamental, which of course has implications for their interpretation. They should be executed lightly and with the expected *rubato* freedom, even though they should eventually comply with the overall pulse. There are clear

<sup>161</sup> See, for example, Corelli Op. 5, Nos. 1/ii, 5/ii; Locatelli Op. 6, Nos. 7/i, 11/i, 12/i; and Veracini Op. 2, Nos. 1/ii, 12/iii.

<sup>162</sup> See Quantz, *On Playing the Flute*, ch. 15; this chapter is devoted entirely to cadenzas. North also discusses the practice of improvised cadenzas, see Chan and Kassler, *The Musical Grammarian*, p. 167.



similarities in terms of shape and style between the ornamental figures by these three composers and the Roger-Corelli graces of Op. 5 solos, although those by Gibbs and Festing are decidedly more complex.

**Ex. 5.53a.** Valentine, Sonata Op. 12, No. 8/i, Adagio, bars 11-13.

*Adagio Pia.*

**b.** Gibbs, Sonata No. 8/ii, Siciliana, bars 19-20.

**c.** Festing, Sonata Op. 8, No. 3/i, Adagio, bars 3-4.

*forte*

**d.** Corelli, Sonata Op. 5, No. 1/i, Adagio, bars 10-13.

The Adagios of Festing's Op. 8 and Gibbs are kinds of free fantasias with written-out diminutions, which obviate the need for further improvised 'arbitrary' additions.<sup>163</sup>

However, composers were inconsistent in their practice. For example, the opening Adagio of Festing's Op. 4, No. 5 is saturated with florid diminutions, whereas the third movement, Largo, is written in skeletal style,<sup>164</sup> demonstrating how even the degree of freedom for improvisation can vary from movement to movement in printed sources.

One of the reasons why composers were gradually in favour of indicating their ornamental intentions as precisely as possible was their desire to counteract the excesses of some musicians who 'crowd the Adagio with so many graces and wild runs, that [one] would take it for a jocular Allegro, and can scarcely perceive the qualities of an Adagio in it any more'.<sup>165</sup> Consequently, the structural notes were totally suffocated by the lavish, exaggerated decorations.

Like ornaments, dynamic nuances are indispensable devices of expression and dramatic effect. In the Baroque era they were also classified by some English theorists as 'ornaments of the Bow'.<sup>166</sup> The majority of the collections examined (10) contain two basic dynamic prescriptions: *piano* and *forte*, either written in full or in abbreviation: 'for.' 'pia.' or 'f'; or in Croft's Sonata Quinta using the old terms 'loud' and 'soft'. Viner's and Humphries's solos are limited to one dynamic expression: *piano*. In fact, Viner provides this marking once in the whole set (No. 5/ii, b. 24). The repertory of dynamic indications is enriched in Festing's Op. 7 by a term '*pianisso*.' and the wedge symbol (∧) for 'swelling' (also in Op. 8), and in Oswald's sonatas by the verbal direction of *crescendo*.

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<sup>163</sup> It should be added that even in such fully written-out movements 'essential' small graces may sometimes be inserted in appropriate places – for example, the trill on the final cadence, which is often not marked by the composer.

<sup>164</sup> It was a stylistic requirement in Festing's time to decorate repeats or da capo arias; for example, the repeats in Festing's Arias of Op. 7, Nos. 2 and 6 are written out with added diminutions.

<sup>165</sup> Quantz, *On Playing the Flute*, ch. 18, §60, p. 325. Also Giovanni Bononcini in the Preface to his *Sonate da chiesa* (1672) strongly criticises over-embellishment; and Leclair in the Preface to his Op. 4 sonatas (1738) asks performers to 'refrain from adding to songful and expressive pieces that confusion of notes which serves only to disfigure'.

<sup>166</sup> Boyden, *The History of Violin Playing*, p. 255.

In the collections published during the first three decades of the eighteenth century the *piano* and *forte* indications are almost always placed upon the exact or approximate repetition of motifs, passages or phrases, thereby creating an echo or antiphonal effect – a hallmark of the *concerto grosso* and polychoral compositions.<sup>167</sup> Eccles was particularly fond of this technique, employing it in almost every movement.<sup>168</sup> In his Preludio of No. 9 short phrases (comprising four or two bars) and motifs at bars 9-15 (Ex. 5.54) are repeated *piano*, creating a dialogue structure:  $4f \rightarrow 4p$ ,  $8f-p \parallel 4f \rightarrow 4p$ ,  $4f$ ,  $2f \rightarrow 2p$ ,  $4f \rightarrow 4p$ ,  $2f \parallel$ . A similar procedure is used in Nos. 1/i, 3/iv, 5/iv, and 10/v.

**Ex. 5.54.** Eccles, Sonata No. 9/i, Preludio Largo, bars 9-13.

In the *Solos* of Humphries and Valentine (Op. 12) only the second phrase in the echo effect is given a dynamic marking (*piano*); and with one exception (Humphries No. 5/i), it always appears at the end of the fast movement. Apart from the juxtaposition of loud and soft in echo effects, Valentine also indicates *piano* above the final cadence in a few slow movements.

In his 1730 set *Festing* extends the dynamic range by using *piano* and *forte* not only in echo effects or related effects of sudden contrasts, but also as a means of dynamic shading and gradation extending over several bars. In the Allegro of No. 10 (bb. 33-8) *piano* and *forte* alternate in a manner that clearly indicates *crescendo*; starting *piano* at bar 33, a passage of a chromatically ascending fourth rises to a *forte* climax at bar 38 (Ex. 5.55). The dissonant chords intensify this rising tension.

<sup>167</sup> For example, Croft Quinta/i (bb. 20-7), Sesta/i (bb. 24-7); Humphries Nos. 1/iv (bb. 32-8), 3/ii (bb. 21-6), 4/ii (bb. 28-33), 5/i (bb. 17-22), ii (bb. 25-30), iv (bb. 37-54); Valentine Op. 12, Nos. 1/ii (bb. 50-8), 2/ii (bb. 10-4, 25-31), 3/iv (bb. 33-40), 5/ii (bb. 52-62), 6/iv (bb. 27-31), 7/ii (bb. 40-5), 8/iv (bb. 10-18, 30-40), 9/ii (bb. 10-12, 20-7), 10/ii (bb. 69-72), 11/ii (bb. 8-12, 22-7), iv (bb. 9-16, 25-31), 12/ii (bb. 27-38), iv (bb. 11-16, 25-35).

<sup>168</sup> See Nos. 1/ii, v, 2/i, v, 3/i, ii, 4/i, iv, 5/i, ii, 6/iii, 7/ii, 8/i, iii, v, 9/ii, iii, 10/ii, iv.

**Ex. 5.55.** Festing, Sonata Op. 1, No. 10/iv, Allegro, bars 33-40.

Extended dynamic gradations became more developed and frequent in Festing's next Opera (4, 7, 8) and Gibbs's *Solos*, always marked by *forte* and *piano*, which was a common practice at the time. The first known symbols (wedges) indicating dynamic nuances and *messa di voce* appear in Piani's Op. 1 (1712). However, Piani's 'crescendo' and 'diminuendo' markings do not cover more than two notes. Later, Geminiani (1739) and Veracini (1744) used in their music similar signs for 'swelling and diminishing the sound'. Of the 109 sonatas examined, only Oswald's No. 4/i (bb. 17-20) features a term *crescendo*, and it refers to four ascending dotted crotchets in 3/8 (Ex. 5.56a). In 1746, a year before Oswald's publication of *Solos*, Geminiani employed this expression in the Grave of his cello sonata Op. 5, No. 4 (bb. 5-6) – in a passage of four ascending crotchets in 3/4 (Ex. 5.56b). Oswald, an accomplished cellist, might well have been inspired by Geminiani to use this term in a similar sequence.

**Ex. 5.56a.** Oswald, Sonata No. 4/i, Largo, bars 17-20.

**b.** Geminiani, Sonata Op. 5, No. 4/iii, Grave, bars 5-7.

Festing's and Gibbs's dynamics are often of great refinement, emphasising the movement's phrasing, fluctuations of intensity and structural nuances. Their 'dynamic swells', lasting from one to two bars, enhance the shape and expression of the phrase (Ex. 5.57). Three- or four-bar long 'crescendos' or 'diminuendos', like those cited above, are rare and appear only in 2/4, 3/8 or 3/4 metres.

**Ex. 5.57.** Gibbs, Sonata No. 8/ii, Siciliana, bars 27-8.



The growing tension of this rising melody is intensified by a 'crescendo', culminating with a sustained double-stop. Dynamic shadings are also used in order to highlight formal structures, to articulate patterns, or in Quantz's words 'to express light and shadow'.<sup>169</sup>

In Festing's Op. 4, No. 1/iii, for instance, the 9-bar period after the double bar-line, transposed to the relative minor, is placed in 'the shadow' (*piano*), whereas the returning principal theme is in 'the light' (*forte*).

In his Op. 7, Festing employs different shades of softness – *piano* and *pianissimo*., the latter always appearing at the end of a movement or section (Nos. 2/iii, 3/iii, 5/iv). A sequence *pia.* – *pianissimo*. in No. 3/iii (Larghetto) undoubtedly calls for a short



*diminuendo*: . Festing also introduces the symbol indicating 'swelling the sound', adopted from Geminiani.<sup>170</sup> This 'crescendo swell' (∕), producing 'great Beauty and Variety in the Melody', is applied only to single

<sup>169</sup> Quantz, *On Playing the Flute*, ch. 14, sec. 25, p. 173.

<sup>170</sup> See Festing Op. 7, Nos. 1/iii (bb. 33-4), 5/i (b. 32), 6/i (b. 3), Op. 8, No. 4/iii (bb. 9, 13-14, 73, 77-8, 93-4).

notes.<sup>171</sup> Curiously enough, the symbol for ‘diminishing the sound’ ( $\searrow$ ) does not feature in any of his violin sonatas.

In the rest of the post-1730 sets, dynamics are very sparse (McLean and Gunn note just one *piano* and one *forte*) or are used predominantly in echo or other effects of contrast (Valentine Op. 13 and Holcombe). The *forte* and *piano* are often brusquely juxtaposed throughout the movement for affective reasons, or for the dramatic effect of surprise. Several short movements such as, for example, Festing’s Op. 7, No. 4/iii, Gibbs’s No. 7/iii and Oswald’s No. 4/i, are built on constant quick alternations of sudden *fortes* and *pianos*, resembling a conversation between two persons, one loud, the other shy.<sup>172</sup> Of course, their sharp differences do not arise simply from dynamics but rather from motivic contrasts. The *fp* symbol, referring to single notes, has not been found in these sonatas. However, the meaning of ‘*f*’, marked on six single notes in Valentine’s Op. 13 (Nos. 2/ii, 4/iii), is probably that of a *fp* or *sf* (Ex. 5.58). It seems that Valentine emphasised these weak beats in order to make clear that they are anacrusis. Significantly, these are the only occurrences of a *forte* sign abbreviated to its initial letter and inserted above the violin line.

**Ex. 5.58.** Valentine, Op. 13, No. 2/ii, Adagio, bars 12-14; and No. 4/iii, Allegro, bars 44-9.



Finally, it should be stressed that the absence of dynamic markings in many sonatas and also of notational means to indicate extended dynamic gradations did not restrict their common use. As already mentioned, the voice was the model for the violin cantabile and expression. Like vocalists, violinists of the time recognised various

<sup>171</sup> Geminiani, *A Treatise of Good Taste*, p. 3.

<sup>172</sup> In Oswald’s sonatas the term *dolce* is used as a substitute for *piano*.

dynamic shadings and gradations and employed them within phrases of relatively short duration in order to express different affections, passions and to move the listener's emotions.<sup>173</sup> The short *crescendo-diminuendo* effect, called *messa di voce*, was generally applied to long notes (sometimes coloured with vibrato) in imitation of the voice.<sup>174</sup> Ornaments, too, were played with different shades of volume (see Geminiani's description of the mordent). In his instructions regarding the use of dynamics, Geminiani links music with speech: 'Musick should be composed in Imitation of a Discourse, [*piano* and *forte*] are designed to produce the same Effects that an Orator does by raising and falling his Voice'.<sup>175</sup> Undoubtedly, the effect of 'a discourse' should be produced in all performances of the sonatas under discussion.

### Conclusions

Three broad conclusions can be drawn from the above study. First, there is the consistency of idiomatic violin writing throughout all the 109 sonatas examined. Secondly, throughout the period in question the technical possibilities of playing the violin were expanded in a significant way. Comparison of the sets by Croft (1700) and Viner (1717) shows clear stages of development from one generation to the next. Unlike Croft, Viner employs multiple-stopping, passagework in high positions, double-trills, *moto perpetuo* movements based on continuous patterned string crossings, *bariolage* and extended sequences of scale runs. Thirdly, musical elements such as embellishments, diminutions, articulation and dynamic indications that had once been unwritten conventions added by performers were treated by the end of the period as a composition's basic elements. They were indicated not only with greater frequency but also with greater

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<sup>173</sup> For example, in *The Tempest* (semi-opera, Thomas Shadwell, 1674) Matthew Locke indicated crescendos and diminuendos by using verbal directions such as 'Lowder by degrees' and 'Soft and slow by degrees'. Dynamic shadings are also discussed in the treatises of Simpson, North, L. Mozart, Quantz, and C. P. E. Bach.

<sup>174</sup> See Geminiani, *The Art of Playing on the Violin*, p. 2; where he explains how to execute *messa di voce*, 'one of the principal Beauties of the Violin'; also Burney (ed.), *A Letter from the Late Signor Tartini*, pp. 11-13; and Wilson, pp. 18, 164.

<sup>175</sup> Geminiani, *A Treatise of Good Taste*, p. 3.

precision. For example, in Festing's Op. 1 almost all appoggiaturas are written as quavers, while in his Opp. 7 and 8 they range from demisemi-quavers to minims, and from one-note to complex compound ornaments.<sup>176</sup>

Although the amount and type of string crossings vary between all these sets and sonatas, they all exploit the contrast of registers (so popular in Italian sonatas) in order to enrich the sonority of the violin. *Moto perpetuo* movements built on one or two continuous patterned string crossings appear in sonatas published in the first three decades of the eighteenth century (except Croft's set). In later sonatas string crossings based on mixed bowing patterns predominate. Large intervallic jumps are combined with short passages of scale runs, arpeggios, *ondulé*, and other types of oscillating bowings, often creating complex patterns, even though the average melodic range is usually from g to d<sup>3</sup>. In addition to the capacity of the slur, the variety of slurring, the diversity of bow strokes and the use of staccato markings increased throughout the period. The above examination of staccato markings shows that there are patterns in the use of the dot and stroke staccato in early eighteenth-century British violin sonatas, thereby adding new arguments to the debate on the meaning of these two signs.

With the exception of Croft, the composers concerned employ multiple-stops for various reasons: for a specific effect (for example, bagpipe drones); contrapuntal interplay; to add harmonic and melodic interest or rhythmic sparkle to a movement; or to provide a technical challenge. The amount of chordal writing varies between all these sets; playing a particularly significant role in Festing's Op. 1 and Gibbs's sonatas. These two composers' multiple-stop passages are the most extended and difficult, requiring considerable ability to perform them. Particularly demanding is Gibbs's Sonata VIII which includes as many as three movements (Grave, Fuga, Corno) written in almost continuous double-stops. Further, the choral-like double-stops embellished with ornaments in the Grave, the complex chordal passages in the Fuga, and the joyful horn-

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<sup>176</sup> Ornaments are also indicated in the bass part of his Op. 8.



like double-stops in the Corno all require different styles of execution and interpretation.

The most technically advanced are the sonatas of Viner, Gibbs, Festing and Gunn. The other collections require moderate violinistic attainment, which implies that they were addressed primarily to the accomplished amateur violinist. This was music essentially intended to be marketed to a wide public, used for domestic music making or other informal musical gatherings, or for didactic and exercise purposes. However, compared to seventeenth-century British violin music, these sonatas expanded the idiomatic and technical capacity of the violin.

Finally, Eccles's Solos and Festing's Opp. 7 and 8 are also valuable sources for performance practice as they provide insights into early eighteenth-century approaches to violin fingering. The above analysis of their fingerings enriches our knowledge of contemporary left-hand technique, and it is hoped that its findings will fuel further examination of this subject.

## CONCLUSION

In this study, sonatas for violin and basso continuo written by British-born composers in the first half of the eighteenth-century have been examined as social phenomena and as aesthetic objects. Both of these perspectives have involved several research ‘expeditions’, so called because of their preliminary and – due to the extent of their subject matter – exploratory character. The advantage of an overview study of one genre is that works of many different composers can be compared and put into perspective. The disadvantage of such an approach is that an overview must by its very nature restrict the level of detail discussed in some areas; and at times, it has been necessary, from a purely practical standpoint, to summarise details in what to some readers may seem a superficial manner. The author’s judgment on what is important is, of course, open to review, and therefore this study should not be considered a definitive history of the early eighteenth-century British violin sonata. It is simply the first attempt to contextualise this repertoire and view it holistically in order to contribute to our knowledge and understanding of its content and significance.

As the first part of this thesis illustrates, the British cultural landscape underwent rapid transformation in the early eighteenth century, as a result of wide ranging social and economic developments. The period witnessed a significant increase in music publications, a proliferation of private and public concerts throughout the country, and an expansion in music consumption hitherto unknown. All these factors, together with the flourishing concert life, the growing number of music amateurs and the development of music printing, created an ideal environment for the dissemination and popularity of the violin sonata in Britain. The genre was cultivated in many different settings and for diverse purposes, whether didactic, functional or as entertainment. Most of the composers examined enjoyed successful musical careers and earned the admiration of the public

during their lives, despite the contemporary fashion among British audiences to favour Italian music and musicians over native talent. For example, the relatively large number of violin *Solos* in Festing's *oeuvre* reflects the composer's successful career also as a performer. The patterns of these composers' careers herald the beginning of a new epoch, one in which a musician, formerly devoted to his service at the court or church and performing many routine duties, gradually became more independent as a composer and/or a performer and built his own artistic image.

The style of early eighteenth-century British violin sonatas can be linked with the Italian idiom – for example, of Vivaldi, Geminiani, Veracini, and Domenico Scarlatti – but especially that of Corelli. Like their Continental contemporaries, the selected British composers fell under the spell of Corelli's sonatas. Their general indebtedness to *Il Bolognese* is apparent particularly at the structural level, in their harmonic vocabulary and in their use of some of his most characteristic melodic patterns. However, their sonatas also exhibit significant changes or developments after Corelli, such as a shift to a more homophonic texture, more frequent use of motif, phrase or sequence repetitions as a means of expansion, a growing preference for binary, ternary and variation forms and thematic 'symmetry', a greater technical range and variety of figuration, bowings and ornamentation, and an increasing emphasis on intensifying expression.

Although the composers under scrutiny did not create a distinctive British sonata idiom, they all present in their sonatas a rich and diverse palette of colours in terms of expression and compositional techniques. One of the outcomes of the present study has been to identify the great variety of musical ideas employed in these works, despite the overall similarity of their structure. The range of emotions expressed is striking, the concept of contrast and variety being integral to all of them in order to amuse, entertain, delight, and surprise a listener – in short to move his emotions. It seems that the strong sense of brightness, gaiety, robustness and melodic freshness so often present in the sonatas examined derives, deep down, from English and Scottish folk song. The first half

of the eighteenth century was a period of stylistic change from Baroque to galant; accordingly, the Baroque style initially prevalent in Croft's sonatas gradually merged with the galant style in later sonatas and the early eighteenth-century British violin sonata in general reveals itself as a synthesis of Baroque and galant elements. Although most of these sonatas are only moderately challenging from a violinistic standpoint, they do represent a significant step forward in the technical demands of British violin music.

The *Solos* of Festing and Gibbs, with their rich harmony, emotional intensity, rhythmic and melodic vitality and strongly individual styles, can rank with the best European examples of the genre. Gibbs's sonatas are particularly notable; to paraphrase Wilfred Mellers, it is possible that detailed acquaintance with them might modify the usually accepted view of the course of British violin music in the eighteenth century.<sup>1</sup>

Unfortunately, one of the reasons why these sonatas are largely neglected today is that they were not groundbreaking and their composers were not innovators. They have been the victims of progressive historical narratives or the concept of evolutionism that underlies the rhetoric of musicology. A good example of such rhetoric is the *Grove*<sup>7</sup> entry on eighteenth-century violin music (quoted on p. 12 of the present study). The article discusses such '*Kleinmeistern*' as Rebel, Duval and Francoeur, thus serving the ideology of establishing the sources of the development of the French violin school; meanwhile, their British contemporaries receive no attention at all. In order to broaden our understanding of eighteenth-century music, it is necessary to explore the achievement of those 'minor masters' who do not fit easily into the Great Man paradigm or historical narratives centred only around a few canonical figures. The present study aspires to be a step forward in our knowledge of British contributions to early eighteenth-century violin music, and it is hoped that it will foster a wider dissemination of this repertoire, motivate

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<sup>1</sup> Wilfred Mellers, 'Gibbs, Joseph', *Grove's Dictionary of Music and Musicians*, ed. Eric Blom, 9 vols. (London: Macmillan, 1954), III, p. 636; the original sentence reads: 'It is possible that detailed acquaintance with his music might modify the usually accepted view of the course of English musical history in the 18th century'.

further performance, recording and publication, and bring out further lines of research that can be developed from the information found therein. The affective use of tonality in the violin sonata, the use of the pastoral or lament topos in the violin sonata, and a detailed study of subscribers to violin sonatas are just a few of the many avenues of exploration, for which this study could provide a point of departure.

## Appendix A

## Musical examples

Ex. 1. Gibbs, Sonata No. 8/iii, Fuga.

38

*Fuga*

39

Handwritten musical score for piano, measures 39-43. The score consists of seven systems, each with a treble and bass staff. The music is in a minor key and features complex rhythmic patterns and fingerings. Measure numbers 39, 40, 41, 42, and 43 are indicated at the beginning of their respective systems. The piece concludes with the word "Volte" and a fermata.

Ex. 2. McLean, Sonata No. 2/ii, Allegro.

The image displays a musical score for a piano piece, consisting of five systems of two staves each (treble and bass clef). The tempo is marked as *Allegro*. The score includes various musical notations such as notes, rests, and ornaments. Fingerings are indicated by numbers 1-5 and 7-9. There are several asterisks (\*) and a circled '3' marking specific notes or groups of notes. The word *Volta* is written at the bottom right of the fifth system. A large number '7' is centered below the fifth system.



Ex. 3. Croft, Sonata Sesta.

VIOLINO SOLO ( 9 )

SONATA  
SESTA

*Adagio*

*Piano*

*Allero*

VIOLINO SOLO

(10)

This page contains a violin solo score for ten systems. The notation includes treble and bass clefs, a key signature of one flat, and a time signature of 3/4. The score features various musical elements such as slurs, accents, and dynamic markings. A prominent marking of 'Adagio' is present in the sixth system. The piece concludes with a double bar line and the word 'FINIS' at the bottom right. The publisher's name, 'M. W. Croft', is printed in the bottom right corner.

Adagio

FINIS

M. W. Croft

Ex. 4. Festing, Sonata Op. 1, No. 4/ii, [Allegro].

16

9

5

9

Arpeggio

5

5 3/2 3/2 5/2 5

This page of musical notation consists of seven systems, each with a treble and bass staff. The music is written in a key with one flat (B-flat) and a 2/4 time signature. The notation includes various note values, rests, and fingerings. The first system shows a complex bass line with many sixteenth notes and some slurs. The second system continues this pattern with similar rhythmic complexity. The third system features a more melodic bass line with some slurs and rests. The fourth system has a similar melodic bass line with some slurs and rests. The fifth system shows a more complex bass line with many sixteenth notes and some slurs. The sixth system continues this pattern with similar rhythmic complexity. The seventh system concludes the piece with a final chord and the instruction "Volti".

*Piano* *Adagio* *Volti*

## Ex. 5. Holcombe, Sonata No. 1/i, Adagio.

SONATA I

*Adagio*

1

5

7

4\*

4 3

Volte

Ex. 6. Valentine, Sonata Op. 12, No. 5/ii, Corrente Allegro.

17

SONATA V

*Grave*

This system shows the beginning of the Sonata V. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music is marked 'Grave'. The first staff begins with a half note G4, followed by a quarter note A4, and then a series of eighth and sixteenth notes. The second staff has a bass line with a half note G3, followed by a quarter note A3, and then a series of eighth and sixteenth notes. There are some fingerings indicated, such as '6' and '67'.

This system continues the Sonata V. It consists of two staves. The treble staff has a half note G4, followed by a quarter note A4, and then a series of eighth and sixteenth notes. The bass staff has a bass line with a half note G3, followed by a quarter note A3, and then a series of eighth and sixteenth notes. There are some fingerings indicated, such as '6', '43', '66666', 'b5', and '6'.

This system continues the Sonata V. It consists of two staves. The treble staff has a half note G4, followed by a quarter note A4, and then a series of eighth and sixteenth notes. The bass staff has a bass line with a half note G3, followed by a quarter note A3, and then a series of eighth and sixteenth notes. There is a fingering of '43' indicated.

This system continues the Sonata V. It consists of two staves. The treble staff has a half note G4, followed by a quarter note A4, and then a series of eighth and sixteenth notes. The bass staff has a bass line with a half note G3, followed by a quarter note A3, and then a series of eighth and sixteenth notes. There are some fingerings indicated, such as '6', '5', and '76'. The word 'Pia.' is written above the treble staff.

Corrente

*Allegro*

This system shows the beginning of the Corrente movement. It consists of two staves. The treble staff has a 3/4 time signature and a key signature of two flats. The music is marked 'Allegro'. The first staff begins with a quarter note G4, followed by a quarter note A4, and then a series of eighth and sixteenth notes. The second staff has a bass line with a quarter note G3, followed by a quarter note A3, and then a series of eighth and sixteenth notes. There are some fingerings indicated, such as '6', '5', and '43'.

This system continues the Corrente movement. It consists of two staves. The treble staff has a 3/4 time signature and a key signature of two flats. The music is marked 'Allegro'. The first staff begins with a quarter note G4, followed by a quarter note A4, and then a series of eighth and sixteenth notes. The second staff has a bass line with a quarter note G3, followed by a quarter note A3, and then a series of eighth and sixteenth notes. There are some fingerings indicated, such as '6', '5', and '43'.

First system of musical notation. The upper staff contains a melodic line with slurs and ornaments. The lower staff contains a bass line with fingerings 43, 6, 6, 6, 43, 6. The word *Pia.* is written above the lower staff.

Second system of musical notation. The upper staff continues the melodic line. The lower staff contains a bass line with fingerings 6, 43, and a flat symbol (b) above the final measure.

Third system of musical notation. The upper staff continues the melodic line. The lower staff contains a bass line with fingerings 6, 6, 5, 43, 6, b7.

Fourth system of musical notation. The upper staff continues the melodic line. The lower staff contains a bass line with a flat symbol (b) above the final measure and a fingering 6 below the final measure.

Fifth system of musical notation. The upper staff continues the melodic line. The lower staff contains a bass line with fingerings 6, 5, 43, 6, 43, and the word *Pia.* above the final measure.

Sixth system of musical notation. The upper staff continues the melodic line. The lower staff contains a bass line with fingerings b, 6, 43.

Ex. 7. Festing, Sonata Op. 4, No. 6/ii, Allegro.

22

**SONATA VI**

*Adagio*

The musical score is presented in six systems, each with a treble and bass staff. The first system is marked *Adagio*. The second system features dynamics *Pia* and *For.*. The third system features dynamics *For.*, *Pia.*, and *For.*. The fourth system features dynamics *Pia.*, *For.*, and *Allegro*. The fifth system features dynamics *Pia.* and *Allegro*. The score includes various musical notations such as slurs, trills, and fingerings.





## Ex. 8. Oswald, Sonata No. 2/ii, Allegro.

6

*Allegro  
Assai*

*Moderato*

*Affetuoso*

*Dolce*

## Ex. 9. Festing, Sonata Op. 7, No. 2/iii, Aria and variations.

8 *Aria*

*Andante e Dolce*

*Var. 1*

*Dolce*

*Var. 2*

*Dolce*

*for.*

*Dolce*

*Var. 3*

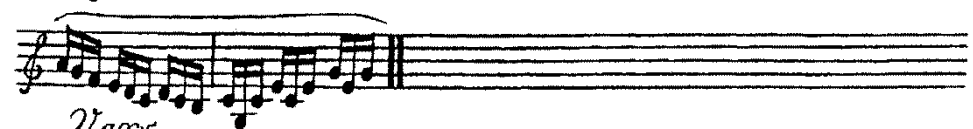
*Var. 4*

The image displays a page of musical notation for a piano piece. It begins with the title '8 Aria' and the tempo/mood marking 'Andante e Dolce'. The first system shows the initial melodic line in the right hand and a supporting bass line in the left hand. The second system continues the main theme. The third system is labeled 'Var. 1' and 'Dolce', featuring more intricate melodic patterns. The fourth system is 'Var. 2', also 'Dolce', with a 'for.' (forte) marking. The fifth system is 'Var. 3', and the sixth is 'Var. 4'. The notation includes various ornaments, slurs, and fingerings throughout.

9



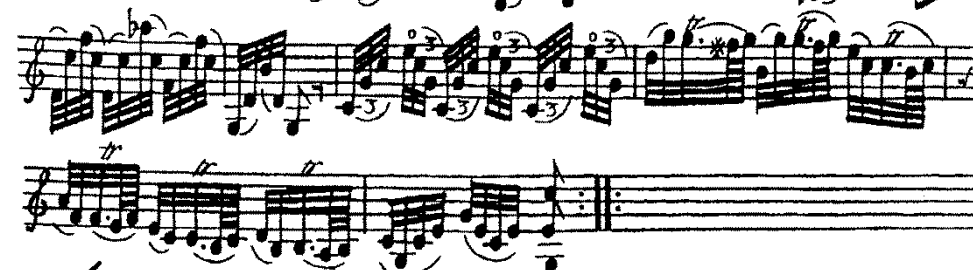
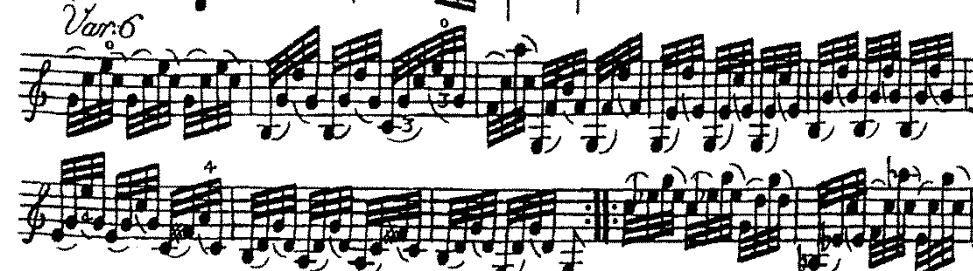
*Dolce*



*Var:5*



*Var:6*



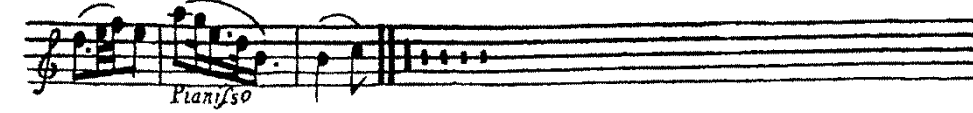
*Aria*



*Dolce*



*Pianissimo*



*Pianissimo*

Ex. 10. Gibbs, Sonata No. 2/i, Adagio.

6

# SONATA

II

*Adagio*

*pia.* *For.*

*pia.* *For.*

*pia.*

*pia.*

First system of musical notation. The treble clef staff contains a complex melodic line with many triplets and slurs. The bass clef staff contains a bass line with some chords and a few notes. The key signature has two sharps (F# and C#). The word *for.* is written below the first few notes of the treble staff, and *pia.* is written below the final notes of the treble staff.

Second system of musical notation. The treble clef staff continues the melodic line with various ornaments and slurs. The bass clef staff contains a bass line with many chords, some of which are marked with numbers like 4, 5, #, b, #, 8, 7, 4, b, 7, 6, 4, 5. The key signature remains two sharps.

Third system of musical notation. The treble clef staff features a melodic line with slurs and ornaments. The bass clef staff contains a bass line with chords and notes, some marked with numbers like 6, 6, 4/2, 6, 4/2, 6. The word *for.* is written below the first few notes, and *pia.* is written below the final notes. The key signature is two sharps.

Fourth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff contains a bass line with chords and notes, some marked with numbers like 6, b, 6, 2, 6, 7, 6, 6, 6, 9, 3, 6, 6, 4, 2, 6. The word *for.* is written below the first few notes. The key signature is two sharps.

Fifth system of musical notation. The treble clef staff contains a melodic line with slurs and ornaments. The bass clef staff contains a bass line with chords and notes, some marked with numbers like 6, 6, 6, 4, 3, 6. The word *Volti* is written in a cursive font below the final notes of the bass staff. The key signature is two sharps.

Two empty musical notation systems, each consisting of a treble clef staff and a bass clef staff, located at the bottom of the page.

Ex. 11. Festing, Sonata Op. 8, No. 3/i, Adagio.

**SONATA III**

Adagio Piano Forte

Forte

Piano Forte

Piano Forte

Piano Forte

Piano Forte

Piano Forte

Volti

Ex. 12. Gunn, Solo No. 5.

20

**SOLO V.**

*Adagio.*

6 7 8 6 4 5 6 6 6 2 4 6 4 2 6

6 6 4 6 6 6 4 6 6 7 8 6 6 4 5 6 7 6 6

6 6 6 7 8 4 5 6 7 6 6 6 4 6 4 6

5 8 5 8 5 4 6 6 6 6 6 6 4 5

6 7 8 6 4 5 6 6 7 8 8 6 7 8 5 4

6 8 6 6 6 8 6 6 6 8 6 6 6 8 6

Ad Lib: Volti.



21

The image displays a page of musical notation for piano accompaniment, consisting of six systems. Each system contains a treble clef staff and a bass clef staff. The tempo is marked as *Allegro. 6*. The music is written in a key with one flat (B-flat major or D minor) and a common time signature (C). The notation includes various rhythmic values, accidentals, and fingering numbers (1-5) placed above or below notes. The first system includes the tempo marking and the word *Allegro*. The piece concludes with a double bar line and repeat dots at the end of the sixth system.

22 *tr*

6 6 6 6 6 6 6 6 5 4 6 6

6 6 6 6 8 6 6 6 # 7 6 7 4 3

6 8 6 4 6 6 6 6 6 6 6 6 b 6

6 6 4 b 6 6 6 6 6 b

6 6 5 6 4

*Grave.*

6 5 6 4 5

6 6 5 6 6 4 *Volti.*

23

*Minuett. 6*

The musical score is titled "Minuett. 6" and is written for piano. It consists of six systems of two staves each. The time signature is 3/8. The key signature has one flat (B-flat). The score is characterized by a highly rhythmic and technically demanding bass line, often featuring sixteenth and thirty-second notes. The right hand part is more melodic, with some trills and triplets. The piece concludes with a double bar line and repeat dots.

24

The image displays a page of musical notation for guitar, organized into six systems. Each system consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The music is written in a key signature of one flat (B-flat major or D minor). The notation includes various rhythmic values, slurs, and dynamic markings such as *mf* and *f*. Notably, there are several triplet markings (indicated by a '3' in a circle) over groups of notes in the treble staff. The bass staff often features complex chordal textures and arpeggiated patterns. The page number '24' is positioned in the upper right corner of the first system.

Ex. 13. Gibbs, Sonata No. 8/ii, Siciliana.

36

*Siciliana*

The musical score is presented in seven systems, each with a treble and bass staff. The tempo is marked 'Siciliana'. The right hand part features a melodic line with various ornaments and slurs. The left hand part provides a harmonic and rhythmic foundation with frequent use of the sixth finger. Dynamic markings include 'pia.' (piano) and 'for.' (forte). The score ends with a double bar line and a 4/8 time signature.

37

6 6 7 6 5 7 7 7 7

7 7 3# 6 4 6 4 6 b 6 4 2 6 5

4 3 6 *pia.* 6 4 2 6 6 3 6 *for.*

*pia.* *for.*

6 6 6 5 98

*pia.* *for.*

56 6 6 b7 6 6 7 6 5 98 6

*Folci*

Ex. 14. Festing, Sonata Op. 1, No. 11.

47

Sonata XI

The musical score is written for piano and consists of five systems of two staves each (treble and bass clef). The key signature is one flat (F major or D minor) and the time signature is 3/4. The tempo marking is 'Largo'. The first system includes a treble clef, a bass clef, and a 'Largo' marking. The second system has a 'tr.' marking above the treble staff. The third system has a 'Volte' marking above the bass staff. The score ends with two empty systems of staves.

This page contains six systems of musical notation for a piano piece. Each system consists of a treble clef staff and a bass clef staff. The tempo is marked as *Allegro* in the first system. The notation includes various rhythmic values, slurs, and fingering numbers (1-5) placed above or below notes. The key signature is one flat (B-flat major or D minor). The piece concludes with a double bar line and repeat dots at the end of the sixth system.



This page of musical notation is divided into six systems, each consisting of a grand staff with a treble clef on top and a bass clef on the bottom. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The piece is marked *Adagio* in the second system and *Voli* in the sixth system. The notation is highly detailed, featuring numerous ornaments, slurs, and specific fingering instructions (e.g., 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100). The music is characterized by its complexity and the use of many ornaments, particularly in the right hand.

This page contains six systems of musical notation for a piano piece. Each system consists of a treble clef staff and a bass clef staff. The tempo is marked as *Allegro* at the beginning of the first system. The music is written in a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together, and rests. Fingerings are indicated by numbers 1-5. Dynamic markings include *mf* (mezzo-forte) and *ff* (fortissimo). The piece concludes with a double bar line and a repeat sign.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of two flats (B-flat and E-flat). The music features a complex melodic line in the treble staff with many slurs and ties, and a more rhythmic accompaniment in the bass staff with various chordal textures and fingerings indicated by numbers 5, 6, 7, and 7.

The second system of musical notation continues the piece. The treble staff shows a continuation of the intricate melodic patterns, while the bass staff provides harmonic support with chords and single notes. Fingerings such as 7, 5, and 6 are visible in the bass staff.

The third system of musical notation shows further development of the musical themes. The treble staff has dense melodic passages, and the bass staff includes chords with accidentals like flats and naturals. Fingerings 5, 6, 7, and 4 are noted.

The fourth system of musical notation features a more active bass line with frequent chord changes and melodic fragments. The treble staff continues with its complex melodic structure. Fingerings 5, 6, 5, and 4 are indicated.

The fifth system of musical notation shows a transition in the piece. The treble staff has a more sustained melodic line, and the bass staff features a series of chords. Fingerings 5 and 4 are visible.

The sixth system of musical notation consists of two empty staves, indicating the end of the musical piece on this page.

Ex. 15. Valentine, Sonata Op. 12, No. 12.

45

# SONATA XII

*Grave*

The musical score is written for a single instrument, likely a piano, in G major and 3/4 time. It is marked *Grave*. The score consists of seven systems, each with a treble and bass staff. The first system is labeled "SONATA XII" and "Grave". The music is highly technical, featuring many sixteenth and thirty-second notes, often beamed together. Fingerings are indicated by numbers 1-5. Trills are marked with "tr.". The piece concludes with a double bar line and a fermata. The final system includes the word "Fia." above the bass staff.

46

The image shows a page of musical notation for piano, consisting of seven systems of two staves each. The music is written in a key with two sharps (F# and C#) and a 3/8 time signature. The first system is marked *Allegro*. The notation includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests. Fingerings are indicated by numbers 1-5. There are several trills marked with 't.'. The sixth system is marked *Pia.* and the seventh system is marked *Tutti*. The page is numbered '46' in the top right corner.

47

For.

v

v

v

v

v

6 # 6 5 # 5 6 6

6

6 6 6 6 4 3

5 6

6 6 b5 4 5 5 6

6 5 6 6 9 8

48

The first system consists of two staves. The upper staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It contains a melodic line with eighth and sixteenth notes, some beamed together. The lower staff is in bass clef with the same key signature and time signature. It contains a bass line with various fingerings indicated by numbers 1-5. Specific fingerings include '98', '5b', '98 6', '6 5', '4 5', and '6'. The system ends with a double bar line and a fermata.

The second system continues the piece. The upper staff features a melodic line with a trill-like figure and a fermata. The lower staff has a bass line with fingerings '6 5 4 5', '6', '6', '5', '6', '6', '6', and a sharp sign. The system concludes with a double bar line and a fermata.

The third system shows the continuation of the musical piece. The upper staff has a melodic line with a trill and a fermata. The lower staff includes fingerings '6', '#', '6', '# 7', '6 5', '6', '6 5', and '4 3'. The system ends with a double bar line and a fermata.

The fourth system continues the musical notation. The upper staff has a melodic line with a trill and a fermata. The lower staff features fingerings '6 5', '98', and '98'. The system ends with a double bar line and a fermata.

The fifth system continues the musical notation. The upper staff has a melodic line with a trill and a fermata. The lower staff includes fingerings 'b5', '98 6', '6 5', '4 5', '98', and '98'. The system ends with a double bar line and a fermata.

The sixth system is the final system on the page. The upper staff has a melodic line with a trill and a fermata. The lower staff includes fingerings '98' and '98'. The system ends with a double bar line and a fermata. The word 'Volti' is written in the right margin of the lower staff.

49

*Adagio*

*f.ia.*

*Allegro*



First system of musical notation, consisting of a grand staff with two staves. The upper staff contains a melodic line with slurs and accents. The lower staff contains a bass line with fingerings (6, 5, 6) and (4, 3). The word *Pia.* is written above the lower staff.

Second system of musical notation, consisting of a grand staff with two staves. The lower staff includes fingerings (4, 3) and a repeat sign.

Third system of musical notation, consisting of a grand staff with two staves. The lower staff includes fingerings (6, 6, 6, 6, 7, #) and a repeat sign.

Fourth system of musical notation, consisting of a grand staff with two staves. The lower staff includes fingerings (5, 5, 5, 5, 5, 6) and a repeat sign.

Fifth system of musical notation, consisting of a grand staff with two staves. The word *Pia.* is written above the lower staff. The lower staff includes fingerings (4, 3, 6, 5, 6, 5, 3, b5, 4, 3, 6) and a repeat sign.

Sixth system of musical notation, consisting of a grand staff with two staves. The word *Finis* is written below the lower staff. The lower staff includes fingerings (5, 4, 3) and a repeat sign.



Ex. 17. Gibbs, Sonata No. 8/iv, Corno.

40 *Corno*  
*Poco Allegro*

The musical score is presented in eight systems, each with a treble and bass staff. The first system is marked with the number '40' and the instrument 'Corno'. The tempo is indicated as 'Poco Allegro'. The music is written in a key with two flats and a 2/4 time signature. The notation is dense, featuring many sixteenth and thirty-second notes, as well as rests and dynamic markings. Fingerings are indicated by numbers 1-5 above or below notes. The score concludes with a double bar line and repeat dots.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a complex, rhythmic melody in the right hand and a supporting bass line in the left hand. The right hand includes many sixteenth and thirty-second notes. The left hand has a steady eighth-note accompaniment. There are some plus signs (+) above the right-hand staff.

Second system of musical notation. The right hand continues with intricate patterns, including some slurs and accents. The left hand maintains its accompaniment. The word "pia." is written below the right-hand staff.

Third system of musical notation. The right hand has a more melodic feel with some slurs. The left hand includes some fingerings (6, 5, 4, 3, 2, 1) and the word "for." is written below the staff.

Fourth system of musical notation. The right hand features many slurs and accents. The left hand has a consistent accompaniment. The word "pia." is written below the right-hand staff.

Fifth system of musical notation. The right hand continues with complex patterns. The left hand has some fingerings (5, 6, 6, b7) and the word "for." is written below the staff.

Sixth system of musical notation. The right hand has a melodic line with some slurs. The left hand has a steady accompaniment. The word "pia." is written below the right-hand staff.

Seventh system of musical notation, the final system on the page. It concludes with a double bar line. The word "Fine" is written at the end of the right-hand staff. The left hand has some fingerings (6, 5, 6, 6) at the end.

Ex. 18. Viner, Sonata No. 2/ii, Allegro, bars 6-29.

7

*Allegro*

*Harpeggio*

*Adagio*

*Voli.*

b7 5/4

## Appendix B

### Transcriptions of source material in alphabetical order<sup>1</sup>

a) Title page

b) Dedication or Preface

#### 1. William Croft

a)

[frame] | Six | Sonatas or Solos | Three for A Violin | AND | Three for the Flute | WITH  
A | Thorough Bass for y<sup>e</sup> Harpsicord | Theorboe or Bass=Viol | Compos'd By | M<sup>r</sup> W<sup>m</sup>  
Crofts & an Italian M<sup>r</sup> | [rule] | London | [rule] | Printed for and sold by John Walsh  
Musical | Instrument=maker in Ordinary to his Majesty, at the Golden | harp & Hautboy  
in Katherine Street near Somerset house | in y<sup>e</sup> Strand. & John Hare Musical  
instrument=maker at y<sup>e</sup> | Golden viol in S<sup>t</sup> Pauls Church yard & at his shop in Freemans |  
court Cornhill, near y<sup>e</sup> Royall Exchange. 1700 Price 2 Shillings | Where is also sold, y<sup>e</sup>  
weekly song, publish'd every Thursday |

Exemplar: British Library g.932.

RISM A/I CC 4534b

#### 2. Henry Eccles

a)

[frame] | SECOND LIVRE | DE SONATES | A VIOLON SEUL | ET LA BASSE, |  
AVEC DEUX SONATES | POUR LA FLUTE TRAVERSIERE. | DEDIÉEZ | A  
MONSIEUR LE BARON DE SPARRE. | Composéez | PAR MONS<sup>r</sup>. ECCLES  
ANGLOIS. | Gravez par Louise Roussel | Prix en blanc. 8.<sup>tt</sup> | Se Vend A Paris |  
Chez [the remainder of the text on this page is preceded by a large bracket ‘{’] Boivin

<sup>1</sup> Original spelling and punctuation have been retained, without correction of misprints.

Ruë S<sup>t</sup>. Honore à la Règle d'Or. | L'Auteur Ruë de la Harpe près le College | de Justice  
Chez un epicier. | vis à vis d'un Horlogeur. | Avec Privilège du Roy.....1723. |

b)

| A SON EXCELLENCE | LE BARON DE SPARRE ENVOYÉ EXTRAORDIN.<sup>re</sup> | de la  
Majesté Suedoise à la Cour d'Angleterre. | Monseigneur | A ne Considerer ce livre que  
par lui même, j'avoüe | qu'il ne mérite pas d'être présenté à Vôtre Excellence. en | effet un  
ouvrage qui n'est composé que de petites recher- | ches sur des sons variés paroît d'abord  
un present | peu digne d'un Ministre doué d'un genie Supérieur qui | par ses Eminentés  
qualités a été honoré de la bien veil- | lance de ses Souverains. Je me flatte,  
Monseigneur, que | vous ne condamneres point la liberté que je prens, puisque | tous les  
beaux arts se ventent de vôtre protection: | heureux si ce petit ouvrage pouvoit amuser  
Vôtre | Excellence un seul moment dans la multitude de ses | importantes occupations,  
c'est la ou je borne mes voeux | et a l'honneur de vous assurer que je suis avec un dé- |  
voüement parfait et un respect tres profond. | Monseigneur. | Vôtre tres humble et tres |  
obeissant Serviteur. | Henry Eccles Anglois |

Exemplar: British Library K.7.e.5.(2.).

RISM A/I E 204

### 3. Michael Christian Festing

a)

| TWELVE SOLO'S | FOR A | Violin and Thorough Bass. | Dedicated to the | RIGHT  
HONOURABLE | OTHER WINDSOR, | Earl of Plymouth, Baron Windsor of Bradenham,  
&c. &c. | COMPOS'D | By MICHAEL CHRISTIAN FESTING. | OPERA PRIMA. |  
LONDON: | Printed by William Smith at Correlli's Head near St. Clement's Church in the  
Strand; | and sold only by the Author, at his House in Kemp-Court in Berwick-Street near |  
Golden-Square. M DCC XXX. | Price One Guinea. |

b)

| [below the Windsor Earl of Plymouth Coat of Arms] DEDICATION. | My Lord. | Were it possible for the merit of the following Solo's, | to equal in the least your Lordship's taste in compositions of | this nature: I shou'd even then be as sollicitous to have them | appear with your approbation; as I am now desirous of | having them Shelter'd under your protection. | As these my first essays have had the good fortune to | please your Lordship in private; I may venture with the | greater assurance to make them publick, hoping that the | generous patronage you have favour'd them with, will have a | proper Influence on any thing I may hereafter produce; | that it may prove as worthy your Lordship's attention, as | I am proud of shewing with what respect I am | My Lord | Your most Obedient Humble Servant. | Michael Christian Festing. |

Exemplar: British Library g.951.b.

RISM A/I F 665

a)

| EIGHT SOLO'S | FOR A | VIOLIN and THOROUGH-BASS | Dedicated to the | Apollo Society, | At TEMPLE-BAR, | COMPOS'D | By MICHAEL CHRISTIAN FESTING. | OPERA QUARTA. | LONDON: | Printed by William Smith, at Corelli's Head near St. Clement's Church in the Strand; and Sold | only by the Author, at his House in Angel-Court, in Windmill-Street, near the Upper-end of the | Hay-Market. | (Price Half a Guinea.) | Where may be had, | Opera Prima, being Twelve Solo's for a Violin, &c. Price one Guinea. | Opera Secunda, being Twelve Sonata's in three Parts. Price one Guinea. | Opera Terza, being Twelve Concerto's in Seven Parts, Price one Guinea and a Half. | M.DCC.XXXVI. |

b)

| [inside ornamental frame] DEDICATION | To the APOLLO SOCIETY. | [below ornamental frame] GENTLEMEN, | It was w<sup>th</sup>. no small pleasure I receiv'd your



Permission to usher | the following Compositions into the World under your Patronage,  
 since I cannot but | consider it as an additional Honour to that of serving your Society. |  
 Upon this occasion, permit me to congratulate the flourishing state of Musick at this time  
 | in England, under the protection and countenance of so many Gentlemen of fashion & |  
 fortune, who add a lustre to the Science, not only by encouraging it in its Professors, | but  
 by honouring it with their own practice. | It was this latter consideration induced me to  
 Publish the following SOLO'S, which | I have calculated chiefly for the practice of  
 Gentlemen Performers on the Violin; | in which if I shall be so fortunate as to contribute  
 in the least degree to their pleasure & | improvement in the Science, I shall think my time  
 and pains amply recompenced; | especially as it gives me this opportunity of publickly  
 testifying, with how much Respect & Gratitude I am | GENTLEMEN, | Your most  
 obliged and | most obedient | Humble Servant | Michael Christian Festing. |

Exemplar: British Library g.422.d.(7.).

RISM A/I F 673

a)

| Six Solo's | FOR A | Violin and Thorough-Bass. | Dedicated to | William Morgan | of  
 Tredegar Esq<sup>r</sup>. | COMPOS'D BY | Michael Christian Festing | Opera Settima | [rule] |  
 London Printed by William Smith at the Golden Bass in Middle Row Holbourn and sold  
 only | by the Author at his House in Great Pulteney Street, near Golden Square Price Half  
 a Guinea. | Where may be had Compos'd by the same Author | [the remainder of the text  
 on this page is preceded by a large bracket] | Opera Prima, being Twelve Solo's for a  
 Violin &c. Price one Guinea. | Opera Seconda, being Twelve Sonata's in three Parts.  
 Price one Guinea. | Opera Terza, being Twelve Concerto's in seven Parts. Price one  
 Guinea & half. | Opera Quarta, being Eight Solo's for a Violin &c. Price Half a Guinea. |  
 Opera Quinta, being Eight Concerto's in seven Parts. Price one Guinea. | Opera Sesta,  
 being Six Sonata's in three Parts Price Half a Guinea. |

b)

| [inside the Morgan Coat of Arms] To William Morgan | of Tredegar Esq.<sup>r</sup> | [the  
 remainder of the text on this page is below the Morgan Coat of Arms] Sir | The  
 condescension, You have shewn in permitting me to publish | the following Solos under  
 Your Protection, is a great Addition to | the many favours privately reciev'd during the  
 several years I have | had the Honour of attending you in your musical Studies. | As the  
 Proficiency you have made in this Charming Science | (joined to a thorough Knowledge  
 in all the branches of Polite Li- | terature) cannot but be highly conducive to the rendering  
 your | own Life agreeable; so must that Humanity and good disposition, | with which you  
 are so eminently blest, greatly contribute to the | Happiness of All those about you. | That  
 you may long enjoy the ample Fortune, you are lately | arriv'd to, with Health, Ease, and  
 Honour is the sincere wish of | Sir | Your most Obliged and most | Devoted Humble  
 Servant | Michael Christian Festing |

Exemplar: British Library g.504.(1.).

RISM A/I F 679

a)

| SIX | Solos | for a | Violin | with a Thorough Bass for the | HARPSICHORD | Composed  
 by | Michael Christian Festing | Opera ottava. | [rule] | London Printed for J. Johnson at  
 the Harp and Crown in Cheapside, | Where may be had composed by the same Author, |  
 12 Solos for a Violin Op. 1<sup>st</sup>. [space] 8 Concertos for Violins in 7 Parts\_ Op. 5<sup>th</sup>. |  
 12 Sonatas for 2 Violins & Bass Op. 2<sup>d</sup>. [space] 6 Sonatas for 2 Violins & Bass\_ Op. 6<sup>th</sup>. |  
 12 Concertos for Violins in 7 Parts Op. 3<sup>d</sup>. [space] 6 Solos for a Violin \_ \_ \_ \_ \_ Op. 7<sup>th</sup>. |  
 8 Solos for a Violin \_ \_ \_ \_ \_ Op. 4<sup>th</sup>. [space] 6 Duets for Violins or German Flutes. |

Exemplar: British Library g.270.o.(3.).

RISM A/I F 681

#### 4. Joseph Gibbs

a)

| Eight | Solos | For a | Violin with a Thorough Bass | For the | Harpsicord or Bass Violin |  
COMPOS'D BY | Joseph Gibbs | of Dedham in Essex | [rule] | London Printed for the  
Author, and sold by Peter Thompson at | the Violin & Hautboy in S<sup>t</sup>. Pauls Church-Yard. |

b)

| To the Honourable | S<sup>t</sup>: Joseph Hankey K<sup>t</sup>. Alderman | And Colonel of the blue  
Regiment of the | City of London | Sir | It is an Observation founded upon Fact, that Men  
were made for one | another, and Providence has finely contrasted the whole human  
Species. Wealth and | Power would lose their greatest Distinction, if there were not Arts  
& Sciences | to be protected and maintained: And Arts and Sciences would languish and  
die, | without the Countenance of Authority, and Support of the Great, as they have |  
always flourish'd under the contrary Circumstances. Ever since Musick became | my  
Profession, I have thought it the peculiar Happiness of my Life, to be thrown | into the  
Neighbourhood of a Gentleman of equal Taste and Generosity, who by | his kind  
Acceptance of my Endeavours to please him has kindled in me the Hope | of pleasing  
others too, which put me on Attempts to do it. Propriety therefore determines | the  
Inscription of this first Work to you as a Lover and Judge of Musick; but much | more the  
Gratitude of its Author in Acknowledgement of a continued Series | of Favours to him  
among which he does not reckon the least the Allowance of making | this publick  
Acknowledgement of them. There may be conceived a sort of Inter= | =sted Commerce  
between greatness and Learning, those who do fine Things & those | who beautifully  
record them, and both Parties may find their Account in it. | It is the Business of Painting,  
Sculture and History to exhibit the Persons, & draw | out the Characters of the Deserving:  
And when in any, or all these Ways, the | Accidents and Glories of the present Reign are  
transmitted to Posterity, then pro= | =perly will appear at full length the Citizen and the  
Patriot. Personally in the De= | =fence of the Government, Religion, Laws and Liberty of

his Country. But Musick | has only its own Language, and that inarticulate, and  
 understood but by few: | The poor Artist of this kind can only thus in a Page express the  
 Sentiment of his Heart, | and pay the greatest of Favours with a Song. Receive therefore  
 with your usual | Benevolence, the alone possible Tribute of | Sir | Y. Honour's most  
 obliged | most Devoted humble Servant | Joseph Gibbs. |

Exemplar: British Library i.9.

RISM A/I G 2002

## 5. Barnabas Gunn

a)

| SIX | SOLO'S | FOR THE | VIOLIN | AND | VIOLONCELLO, | WITH A | Thorough  
 Bass for the Harpsichord. | [rule] | By B. GUNN, Organist of St. Phillip's and St.  
 Martin's, | BIRMINGHAM. | [rule] | Sold by the Author in Birmingham; and by Mr.  
 Johnson, | Musick-Seller, in Cheapside, London, 1745. | Where may be had, | A Lyrick  
 Poem by Dr. Watts, set to Musick by the same | Author, Price 2s. 6d. |

Exemplar: British Library g.974.

RISM A/I G 5156

## 6. Henry Holcombe

a)

| Six Solos | FOR A | Violin and Thorough Bass | With some Pieces for the | German  
 Flute and Harpsicord | COMPOS'D BY | HENRY HOLCOMBE | OPERA PRIMA |  
 [rule] | LONDON Printed by W<sup>m</sup>. Smith Musick Printer at the golden Bass in Middle  
 Row Holbourne and | sold only by the Author at his House in Southampton Street  
 Bloomsbury. |

Exemplar: British Library e.277.(2.).

RISM A/I H 6282

## 7. John Humphries

a)

| SIX | SOLOS | for a VIOLIN & BASE; w<sup>th</sup>. a | through BASE for the |  
 HARPSICHORD: | compos'd by | John Humphries. | Publish'd for the Author. price 3<sup>s</sup>. |  
 1726. | Engrav'd on Copper by T: Cross near y<sup>e</sup> Red Lyon Tavern Clarkenwell Green. |

b)

| These Compositions | are the first fruits of a young Gentleman now not | above 19: and  
 as no man, tho' of much longer Study, | need be asham'd to own them, 'tis hoped the  
 inge= | =nious Author will meet with Incouragements | suitable to his merit; and at length  
 prove, in | his profession, a credit to the English nation. | Though Nature may give a Man  
 an uncommon | Genius, yet it is the Patronage of y<sup>e</sup> Good & y<sup>e</sup> Great | w<sup>ch</sup> must still  
 advance & improve it. To All such | therefore let this Work recommend its Author; | y<sup>t</sup> as  
 y<sup>e</sup> Morning of his life opens w<sup>th</sup> Brightness, | his Meridian may appear with Lustre. | As  
 for the Ingraving, tis presumed y<sup>t</sup> this | Set of Solos is a proof that M<sup>f</sup>. Cross, in his | way,  
 is outdone by None. |

Exemplar: British Library h.1655.

RISM A/I H 7918

## 8. Charles McLean

a)

| [ornamental frame] | TWELVE | Solo's or Sonata's | for a | Violin and Violoncello, |  
 with a | Thorough Bass for the Harpsicord. | Dedicated to the Honourable | The  
 Governour & Members of the | Musical Society. | Composed by Charles Macklean. |  
 [rule] | Opera Prima | [rule] | N.B. The four last Solo's are adapted for the | German Flute |  
 [rule] | Edinburgh Printed by R. Cooper for the Author, and Sold by Him and | M<sup>f</sup>. And  
 Martin Bookseller in the Parliament Closs. 1737. |

Exemplar: British Library g.683.

RISM A/I M 80

### 9. James Oswald

a)

| [ornamental frame] | Six Pastoral Solos | For a Violin and Violoncello | with a Thorough  
Bass for the | Organ or Harpsicord; | Compos'd by | James Oswald. | [rule] | Printed for  
the Author, & Sold at his Musick Shop in | S<sup>t</sup>. Martin's Church Yard. | Price 5<sup>s</sup>. |

Exemplar: British Library e.5.I.(5.).

RISM A/I O242

### 10. Robert Valentine

a)

| [frame] | XII | SOLOS | for a | VIOLIN | with a | THOROUGH BASS | for the |  
HARPSICORD | or | BASS VIOLIN | Compos'd by | M<sup>r</sup>: Valentine at Rome | Opera  
XII<sup>th</sup>. | [rule] | London. Printed for and sold by I: Walsh, Servant to his Majesty at the  
Harp & Hoboy | in Catherine street in the Strand, and Ioseph Hare at the Viol and Flute in  
Cornhill | near the Royall Exchange. |

Exemplar: British Library h.11.k.

RISM A/I V82

a)

| [ornamental frame] | LA VILLEGGIATURA | A VIOLINO SOLO COL BASSO |  
DEDICATA | ALL'ILLVSTRISSIMO SIG<sup>re</sup>., IL SIG<sup>r</sup>. CAVALIERE | GIORGIO PITT |  
DA ROBERTO VALENTINI INGLESE | OPERA XIII | [printer's signature below  
frame] | Si uendono dal Libraro al Corso sotto Verospi, in Roma, [space] Antonius Cleton  
Scul: Sup: per: | et anco dall'Autore |

b)

| Illmo Sig<sup>re</sup>. [ornamental script] | Il genio singolare, che nutrice V.S.Ill:<sup>ma</sup> uerso le Virtù

fà, che risieda nell'= | animo ugal' affetto col patrocínio de Virtuosi; Onde persuaso  
 anch'io (che | frà quelli l'infimo grado m'ascriuo) di questa benigna propenzione di  
 V.S.Illma | sono à consacrarle quest' Opera decima tersa di sonate à Violino solo col  
 Basso. | Il tributo è debole a riflesso del merito ben grande di V.S.Illma, mà spero, che |  
 sarà gradito dalla sua grandezza in puro segno del mio humilissimo ossequio | a fine che  
 l'opera sia sfolgorata coi suoi splendori, e resa gloriosa sotto la sua pro | tezzione. Così la  
 supplico con tutto il feruore della mia deuotissima osseruanza, | mentre resto con  
 uantarmi per sempre. | D.V.S. Illma | Deu:<sup>mo</sup>, et Oblig:<sup>mo</sup> Sèruitore | Roberto Valentine |  
 Exemplar: Conservatoire Royal de Musique de Bruxelles #5830.

RISM A/I V84

## 11. William Viner

a)

| [frame] | SOLOS | for a | VIOLIN | with a | THOROUGH BASS | for the |  
 HARPSICORD | or | BASS VIOLIN | Compos'd by the late | M<sup>r</sup>. Viner | of Dublin. |  
 [rule] | Note there is lately Printed for Violins Schickhardts Solos, D<sup>r</sup>. Pe | pusch Solos,  
 Mascitti's Solos, Corellis Solos, Albinonis Solos, Martinis | Solos, Bomportis Solos,  
 Gasperinis Solos Finger & Purcells Solos. | [rule] | Printed for I: Walsh Instrument maker  
 in Ordinary to his Majesty at | y<sup>e</sup> Harp and Hoboy in Catherine Street in the Strand & I:  
 Hare at the | Viol and Flute in Cornhill near the Royal Exchange London. |  
 Exemplar: British Library g.1084.

RISM A/I V 1689

## Appendix C

### Analytical diagrams

#### Abbreviations

Cp	– contrapuntal
SB	– simple binary
BB	– balanced binary
bB	– binary with balanced beginnings
RB	– rounded binary
s	– symmetrical
as	– asymmetrical
T	– ternary
R	– rondo
TR	– ternary-rondo
V	– variation
F	– fantasia-like one-part
Fpm	– fantasia-like of <i>moto perpetuo</i> type
Roman letters	– movements
C, D, c, d...	– key
<i>C, D, c, d</i> ...	– chord ending a movement, or a section in a binary or ternary movement
	– double bar-line dividing sections

After the sonata's title: its total number of bars (in parentheses), the number and type of key signatures marked by the composer, and the key in which the sonata is composed.



**William Croft, *Sonatas or Solos...*, London 1700**

## Sonata Quarta (148 bars), 2#, A major

mov.	tempo	metre	bars	form	key change	chord	comments
<b>I</b>	Adagio	♩	14	F	–	A	
<b>II</b>	Allegro	[C]	37	Cp	–	A	
<b>III</b>	[Adagio]	C	20	F	f#	C#	two-bar Adagio-coda in C
<b>IV</b>	Largo	3/2	46	V	–	E	ostinato variations
<b>V</b>	[Vivace]	6/8	31	SB/as	–	E    A	

## Sonata Quinta (164 bars), 2#, B minor

<b>I</b>	Adagio	♩	30	F	–	b	
<b>II</b>	Allegro	[C]	48	Cp	–	F#	
<b>III</b>	Grave	3[4]	16	SB/s	–	D    b	
<b>IV</b>	[Allegro]	3/8	70	BB/s	–	f#    b	

## Sonata Sesta (99 bars), 2b, G minor

<b>I</b>	Adagio	♩	28	F	–	g	
<b>II</b>	Allegro	[C]	43	Cp	–	D	7-bar Adagio-coda
<b>III</b>	[Vivace]	6/8	28	SB/as	–	D    g	

**William Viner, *Solos for a Violin...*, London 1717**

## Sonata I (110 bars), 2b, G minor

<b>I</b>	Largo	C	13	F	–	D	
<b>II</b>	Allegro	3/4	45	Fpm	–	g	
<b>III</b>	Adagio	C	5	F	–	D	
<b>IV</b>	Allegro	12/8	47	RB/as	–	d    g	

## Sonata II (101 bars), 3#, A major

<b>I</b>	Largo	C	18	SB/as	–	<i>E</i>    <i>A</i>
<b>II</b>	Allegro	C	29	Fpm	–	<i>A</i>
<b>III</b>	Largo	3/2	27	F	f#	<i>C#</i>
<b>IV</b>	Allegro- Allemanda	C	27	RB/as	–	<i>E</i>    <i>A</i>

## Sonata III (165 bars), 1b, D minor

<b>I</b>	Grave	C	14	F	–	<i>d</i>
<b>II</b>	Allegro	3/[4]	56	Fpm	–	<i>d</i>
<b>III</b>	Grave	3/2	21	F	–	<i>A</i>
<b>IV</b>	Corente- Allegro	3/4	74	BB/as	–	<i>a</i>    <i>d</i>

## Sonata IV (157 bars), 2b, Bb major

<b>I</b>	Largo- Affettuoso	C	20	RB/as	–	<i>F</i>    <i>Bb</i>
<b>II</b>	Allegro	C	42	Fpm	–	<i>Bb</i>
<b>III</b>	Largo	3/4	50	F	–	<i>Bb</i>
<b>IV</b>	Presto	3/8	45	SB/as	–	<i>F</i>    <i>Bb</i>

## Sonata V (128 bars), 4#, E major

<b>I</b>	Adagio	C	16	F	–	<i>B</i>
<b>II</b>	Allegro	C	28	Fpm	–	<i>E</i>
<b>III</b>	Grave	3/4	30	F	e	<i>e</i>
<b>IV</b>	Presto	3/8	54	RB/as	–	<i>B</i>    <i>E</i>

## Sonata VI (161 bars), A minor

<b>I</b>	Allegro	3/4	45	Fpm	–	<i>a</i>	5-bar Adagio-coda
<b>II</b>	Allegro	♩	38	Fpm	–	<i>a</i>	
<b>III</b>	Larghetto	C	15	F	–	<i>e</i>	
<b>IV</b>	Allegro- Gavotta	2[2]	63	SB/as	–	<i>e</i>    <i>a</i>	

**Henry Eccles**, *Second livre de sonates...*, Paris 1723

## Sonata Prima (293 bars), 2#, D major

<b>I</b>	Allegro- Le Reveil Matin	♩	53	F	–	<i>D</i>	bb. 31-53 marked adagio
<b>II</b>	Allegro	3[4]	78	SB/as	–	<i>A</i>    <i>D</i>	
<b>III</b>	Gavotte- Vivace	♩	25	SB/as	–	<i>A</i>    <i>D</i>	
<b>IV</b>	Adagio	3/2	33	bB/as	<i>b</i>	<i>F#</i>    <i>b</i>	
<b>V</b>	Presto	3/8	104	SB/as	–	<i>A</i>    <i>D</i>	

## Sonata Seconda (228 bars), 2b, Bb major

<b>I</b>	Largo	3/[4]	46	SB/as	–	<i>Bb</i>    <i>Bb</i>	
<b>II</b>	Aria	3/8	16	SB/s	–	<i>F</i>    <i>Bb</i>	
<b>III</b>	Adagio	3/2	42	SB/as	–	<i>F</i>    <i>Bb</i>	
<b>IV</b>	Rondeau- Vivace	♩	40	TR	–	<i>Bb</i>    <i>g</i>    <i>Bb</i>	
<b>V</b>	Gavotte- Presto	2/4	84	SB/as	–	<i>F</i>    <i>Bb</i>	

## Sonata Terza (196 bars), 1b, D minor

<b>I</b>	Allemande- Vivace	C	33	RB/as	–	A    d
<b>II</b>	Adagio	3/2	49	bB/as	–	A    d
<b>III</b>	Gavotte- Allegro	C	31	bB/as	–	A    d
<b>IV</b>	Presto	3/8	83	SB/as	–	A    d

## Sonata Quarta (149 bars), 1#, G major

<b>I</b>	Vivace	C	23	BB/as	–	D    G
<b>II</b>	Adagio	3/2	28	SB/as	–	D    G
<b>III</b>	Aria- Affettoso	3/8	16	SB/s	–	D    G
<b>IV</b>	Musette ou Pastorale par accord Largo	6/4	82	SB/as	–	G    G

## Sonata Quinta (226 bars), 1#, E minor

<b>I</b>	Andante	C	39	SB/as	–	B    e
<b>II</b>	Courante- Allegro	3/4	63	SB/as	–	G    e
<b>III</b>	Largo [ <i>sic</i> ]	3/4	46	SB/as	–	B    e
<b>IV</b>	Presto	3/8	78	SB/as	–	e    e

## Sonata Sesta (176 bars), 3#, E major

<b>I</b>	Adagio	C	29	F	–	E
<b>II</b>	Allegro	C	22	V	–	E
	Allegro	C	22		–	E
	Allegro	C	22		–	E
<b>III</b>	Rondeau- Aria Largo	6/8	81	TR	–	E    B    E

## Sonata Settima (235 bars), 2b, C minor

<b>I</b>	Adagio	3/2	39	SB/as	–	<i>G</i>    <i>c</i>
<b>II</b>	Vivace- Moderato	2/4	89	RB/as	–	<i>G</i>    <i>c</i>
<b>III</b>	Aria- Andante	3/8	24	SB/as	–	<i>Eb</i>    <i>c</i>
<b>IV</b>	Fuga Presto	3/8	83	bB/as	–	<i>G</i>    <i>c</i>

## Sonata Ottava (214 bars), 3#, A major

<b>I</b>	Adagio	$\text{C}$	41	bB/as	–	<i>E</i>    <i>A</i>	
<b>II</b>	Allegro	3/[4]	42	SB/as	–	<i>E</i>    <i>A</i>	
<b>III</b>	Largo	6/8	36	T	–	<i>A</i>    <i>E</i>    <i>A</i>	AB da capo
<b>IV</b>	Gavotte- Allegro	$\text{C}$	36	R	–	<i>A</i>	
<b>V</b>	Presto	3/8	59	bB/as	–	<i>E</i>    <i>A</i>	

## Sonata Nona (248 bars), 2b, Eb major

<b>I</b>	Preludio- Largo	$\text{C}$	42	bB/as	–	<i>Bb</i>    <i>Eb</i>
<b>II</b>	Adagio	3/2	26	SB/as	–	<i>Bb</i>    <i>Eb</i>
<b>III</b>	La Favorite Gavotte 1 <sup>er</sup> Couplet Vivace	2/4	60	V	–	<i>Eb</i>
	2 <sup>e</sup> Couplet Vivace	2/4	60		–	<i>Eb</i>
	3 <sup>e</sup> dernier Couplet Vivace	2/4	60		–	<i>Eb</i>

## Sonata Decima (310 bars), 1b, F major

<b>I</b>	Largo	C	35	F	–	<i>F</i>	
<b>II</b>	Le Fidelle Compagnon Allegro Moderato	C	45	bB/as	–	<i>C</i>    <i>F</i>	
<b>III</b>	Laimable Gavotte Legerement	2/4	81	SB/as	–	<i>C</i>    <i>F</i>	
<b>IV</b>	Largo	3/2	76	T	–	<i>F</i>    <i>C</i>    <i>F</i>	AB da capo
<b>V</b>	La Brillante Allegro	3/4	73	bB/as	–	<i>C</i>    <i>F</i>	

**John Humphries, *Six Solos for a Violin...*, London 1726**

## Sonata I (149 bars), 2#, A major

<b>I</b>	Adagio	C	17	F	–	<i>A</i>	
<b>II</b>	Vivace	6/8	67	Cp	–	<i>A</i>	
<b>III</b>	Adagio	3/2	27	F	f#	<i>C#</i>	
<b>IV</b>	Alegro [ <i>sic</i> ]	12/8	38	RB/as	–	<i>E</i>    <i>A</i>	

## Sonata II (147 bars), 1b, F major

<b>I</b>	Adagio	C	17	F	–	<i>C</i>	
<b>II</b>	Alemanda- Alegro [ <i>sic</i> ]	C	32	SB/as	–	<i>C</i>    <i>F</i>	
<b>III</b>	Largo	C	29	F	d	<i>A</i>	
<b>IV</b>	Giga- Alegro [ <i>sic</i> ]	6/8	69	SB/as	–	<i>C</i>    <i>F</i>	

## Sonata III (103 bars), 2b, Bb major

<b>I</b>	Adagio	C	13	F	–	<i>Bb</i>	
<b>II</b>	Alegro [ <i>sic</i> ]	C	26	RB/as	–	<i>F</i>    <i>Bb</i>	
<b>III</b>	Adagio	3/2	4	F	g	<i>D</i>	
<b>IV</b>	[Allegro]	C	60	T	–	<i>Bb/ d/ Bb/</i>	no double bar-lines between sections

## Sonata IV (129 bars), 3#, E major

<b>I</b>	Adagio	C	31	F	–	<i>B</i>	
<b>II</b>	Allegro	C	33	SB/as	–	<i>B</i>    <i>E</i>	
<b>III</b>	Adagio	3/2	17	F	c#	<i>G</i> #	
<b>IV</b>	[Allegro]	3/4	16	SB/s	–	<i>B</i>    <i>E</i>	theme and variations
	Variation	---	---	---	–	---	
	Variation	---	---	---	–	---	

## Sonata V (114 bars), 2b, C minor

<b>I</b>	Grave	C	2	F	–	<i>c</i>	
	Adagio	---	6	---	–	<i>G</i>	
	Grave	---	2	---	–	<i>g</i>	
	Adagio	---	11	---	–	<i>c</i>	
	Grave	---	2	---	–	<i>G</i>	
<b>II</b>	Alegro [ <i>sic</i> ]	C	29	SB/as	–	<i>G</i>    <i>c</i>	
<b>III</b>	Adagio	3/2	8	F	–	<i>G</i>	
<b>IV</b>	Alegro [ <i>sic</i> ]	6/8	54	SB/as	–	<i>G</i>    <i>c</i>	

## Sonata VI (131 bars), 1#, G major

<b>I</b>	Adagio	C	19	F	–	<i>D</i>	
<b>II</b>	Alegro [ <i>sic</i> ]	C	62	T	–	<i>G</i>    <i>b</i>    <i>G</i>	AB da capo
<b>III</b>	Saraband	3/4	20	SB/as	e	<i>B</i>    <i>e</i>	
<b>IV</b>	Alegro [ <i>sic</i> ]	12/8	30	RB/as	–	<i>D</i>    <i>G</i>	

**Robert Valentine**, *XII Solos for a Violin...*, Op. 12, London 1728

## Sonata I (127 bars), 2#, A major

<b>I</b>	Grave	C	15	F	–	<i>E</i>	
<b>II</b>	Allegro	3/8	58	SB/as	–	<i>E</i>    <i>A</i>	
<b>III</b>	Adagio	3/4	24	F	f#	<i>C</i> #	
<b>IV</b>	Giga Allegro	12/8	30	SB/s	–	<i>E</i>    <i>A</i>	

## Sonata II (132 bars), 2b, C minor

<b>I</b>	Grave	C	15	F	–	<i>c</i>
<b>II</b>	Allegro	C	31	SB/as	–	<i>G</i>    <i>c</i>
<b>III</b>	Adagio	3/2	22	F	–	<i>G</i>
<b>IV</b>	Allegro	3/8	64	RB/as	–	<i>g</i>    <i>c</i>

## Sonata III (110 bars), 1#, G major

<b>I</b>	Adagio	C	13	F	–	<i>D</i>
<b>II</b>	Allegro	C	25	Fpm	–	<i>G</i>
<b>III</b>	Adagio	3/4	32	F	<i>b</i>	<i>b</i>
<b>IV</b>	Allegro	2/4	40	SB/as	–	<i>D</i>    <i>G</i>

## Sonata IV (111 bars), 1b, F major

<b>I</b>	Adagio	C	17	F	–	<i>F</i>
<b>II</b>	Allegro	C	27	Fpm	–	<i>F</i>
<b>III</b>	Adagio	3/2	29	F	<i>d</i>	<i>A</i>
<b>IV</b>	Giga	12/8	38	SB/as	–	<i>C</i>    <i>F</i>

## Sonata V (167 bars), 2b, Eb major

<b>I</b>	Grave	C	16	F	–	<i>Bb</i>
<b>II</b>	Corrente- Allegro	3/4	62	BB/s	–	<i>Bb</i>    <i>Eb</i>
<b>III</b>	Adagio	3/2	32	F	–	<i>Bb</i>
<b>IV</b>	[Allegro]	9/8	57	RB/as	–	<i>Bb</i>    <i>Eb</i>



## Sonata VI (130 bars), 2#, D major

<b>I</b>	Adagio	C	17	F	–	A
<b>II</b>	Allegro	2/4	56	Fpm	–	D
<b>III</b>	Adagio	3/4	26	F	b	F#
<b>IV</b>	Giga Allegro	12/8	31	SB/as	–	A    D

## Sonata VII (129 bars), 1b, G minor

<b>I</b>	Adagio	3/4	24	F	–	g
<b>II</b>	Allegro	C	45	SB/as	–	Bb    g
<b>III</b>	Adagio	3/4	26	F	–	D
<b>IV</b>	Giga Allegro	12/8	34	SB/as	–	Bb    g

## Sonata VIII (132 bars), C major

<b>I</b>	Adagio	C	13	F	–	G
<b>II</b>	Allegro	C	48	SB/as	–	G    C
<b>III</b>	Adagio	3/2	31	F	a	e
<b>IV</b>	Giga Allegro	6/8	40	SB/as	–	G    C

## Sonata IX (149 bars), 2#, B minor

<b>I</b>	Adagio	3/4	39	F	–	F#
<b>II</b>	Allegro	C	27	SB/as	–	f#    b
<b>III</b>	Adagio	3/2	33	F	–	F#
<b>IV</b>	Giga Allegro	9/8	50	SB/as	–	F#    b

## Sonata X (181 bars), 1b, Bb major

<b>I</b>	Adagio	3/2	23	F	–	<i>F</i>
<b>II</b>	Allegro	2/4	76	SB/as	–	<i>F</i>    <i>Bb</i>
<b>III</b>	Adagio	C	14	F	g	<i>D</i>
<b>IV</b>	Giga Allegro	6/8	68	SB/as	–	<i>F</i>    <i>Bb</i>

## Sonata XI (94 bars), 3#, E major

<b>I</b>	Grave	C	15	F	–	<i>B</i>
<b>II</b>	Allemanda- Allegro	C	27	SB/as	–	<i>B</i>    <i>E</i>
<b>III</b>	Adagio	3/4	21	F	c#	<i>c#</i>
<b>IV</b>	Giga Allegro	12/8	31	SB/as	–	<i>B</i>    <i>E</i>         section A longer 16 15

## Sonata XII (189 bars), 5#, B major

<b>I</b>	Grave	C	16	F	–	<i>F#</i>
<b>II</b>	Allegro	C	123	SB/as	–	<i>F#</i>    <i>B</i>
<b>III</b>	Adagio	C	15	F	–	<i>F#</i>
<b>IV</b>	Allegro	12/8	35	SB/as	–	<i>F#</i>    <i>B</i>

**Michael Christian Festing**, *Twelve Solos for a Violin...*, Op. 1, London 1730

## Sonata I (113 bars), 4#, E major

<b>I</b>	Grave	C	5	F	–	<i>B</i>
	Presto	---	12	---	–	<i>E</i>
	Grave	---	6	---	–	<i>B</i>
<b>II</b>	Allegro	C	49	Cp	–	<i>E</i>
<b>III</b>	Grave	C	3	F	–	<i>B</i>
<b>IV</b>	Allegro	2/4	38	SB/as	–	<i>B</i>    <i>E</i>

## Sonata II (147 bars), 2b, C minor

<b>I</b>	Grave	C	14	F	–	<i>G</i>
<b>II</b>	Allegro	C	45	Cp	–	<i>c</i>
<b>III</b>	Largo	C	12	F	Eb	<i>G</i>
<b>IV</b>	Allegro	3/8	68	RB/as	–	<i>Eb</i>    <i>c</i>
<b>V</b>	Gavotta- Allegro	C	8	SB/s	–	<i>Eb</i>    <i>c</i>

## Sonata III (141 bars), 3#, A major

<b>I</b>	Adagio	C	13	RB/as	–	<i>E</i>    <i>A</i>
<b>II</b>	[Allegro]	C	43	Cp	–	<i>A</i>
<b>III</b>	Largo	3/4	16	SB/s	<i>e</i>	<i>G</i>    <i>e</i>
<b>IV</b>	Allegro	2/4	49	RB/as	–	<i>E</i>    <i>A</i>
<b>V</b>	Minuet	3/8	20	SB/as	–	<i>E</i>    <i>A</i>

## Sonata IV (183 bars), 3b, Eb major

<b>I</b>	Adagio	C	15	F	–	<i>Bb</i>
<b>II</b>	[Allegro]	C	52	Cp	–	<i>Eb</i>
<b>III</b>	Largo	C	11	F	<i>c</i>	<i>c</i>
<b>IV</b>	Allegro	3/8	77	Cp	–	<i>Eb</i>
<b>V</b>	Allegro ma non troppo	12/8	28	SB/as	–	<i>Bb</i>    <i>Eb</i>

## Sonata V (179 bars), 2#, D major

<b>I</b>	Largo	3/4	41	F	–	<i>A</i>
<b>II</b>	[Allegro]	C	55	Cp	–	<i>D</i>
<b>III</b>	Largo	3/4	21	F	<i>b</i>	<i>b</i>
<b>IV</b>	Allegro	2/4	62	RB/as	–	<i>A</i>    <i>D</i>

## Sonata VI (173 bars), A minor

<b>I</b>	Adagio	C	14	Cp	–	<i>a</i>
<b>II</b>	Allegro	C	49	Cp	–	<i>a</i>
<b>III</b>	Largo	3/4	16	F	F	<i>e</i>
<b>IV</b>	Allegro	3/4	94	Cp	–	<i>a</i>

## Sonata VII (110 bars), 2b, Bb major

<b>I</b>	Adagio	C	16	F	–	<i>F</i>
<b>II</b>	Allegro	C	36	SB/as	–	<i>F</i>    <i>Bb</i>
<b>III</b>	Largo	3/4	8	F	g	<i>D</i>
<b>IV</b>	Giga Allegro	12/8	26	RB/as	–	<i>F</i>    <i>Bb</i>
<b>V</b>	Minuet	3/8	24	RB/as	–	<i>F</i>    <i>Bb</i>

## Sonata VIII (99 bars), D minor

<b>I</b>	Adagio	C	10	SB/as	–	<i>a</i>    <i>d</i>
<b>II</b>	Allegro	C	28	RB/as	–	<i>F</i>    <i>d</i>
<b>III</b>	Largo	3/4	17	SB/as	–	<i>A</i>    <i>d</i>
<b>IV</b>	Giga Allegro	12/8	36	SB/as	–	<i>a</i>    <i>d</i>
<b>V</b>	Gavotta- Allegro	C	8	SB/s	–	<i>F</i>    <i>d</i>

## Sonata IX (178 bars), 1#, G major

<b>I</b>	Largo	3/4	68	V	–	<i>G</i>
<b>II</b>	Adagio	3/4	3	F	–	<i>D</i>
<b>III</b>	Allegro	C	49	SB/as	–	<i>D</i>    <i>G</i>
<b>IV</b>	Allegro	6/8	34	RB/as	–	<i>D</i>    <i>G</i>
<b>V</b>	Minuet	3/4	24	SB/s	–	<i>D</i>    <i>G</i>

## Sonata X (124 bars), 2#, D major

<b>I</b>	Largo	12/8	24	RB/as	–	A    D
<b>II</b>	Allegro	C	31	SB/as	–	A    D
<b>III</b>	Largo- Cannone	C	10	canon	b	<i>b</i>
<b>IV</b>	Allegro	3/8	59	RB/as	–	A    D

## Sonata XI (95 bars), 3b, F minor

<b>I</b>	Largo	3/4	28	SB/s	–	<i>c</i>    <i>f</i>
<b>II</b>	Allegro	C	28	RB/as	–	<i>c</i>    <i>f</i>
<b>III</b>	Adagio	C	9	F	<i>c</i>	<i>c</i>
<b>IV</b>	Allegro	12/8	30	RB/as	–	<i>Ab</i>    <i>f</i>

## Sonata XII (164 bars), 3b, Eb major

<b>I</b>	Adagio	C	13	F	–	<i>Bb</i>	
<b>II</b>	Allegro	C	28	RB/as	–	<i>Bb</i>    <i>Eb</i>	
<b>III</b>	Largo	3/8	27	SB/as	<i>c</i>	<i>Eb</i>    <i>c</i>	
<b>IV</b>	Aria Allegro	C	16	SB/s	–	<i>Bb</i>    <i>Eb</i>	theme and variations
	Var. 1	---	---	---	–	---	
	Var. 2	---	---	---	–	---	
	Var. 3	---	---	---	–	---	
	Var. 4	---	---	---	–	---	
	Aria	---	---	---	–	---	

**Robert Valentine**, *La Villeggiatura...*, Op. 13, Rome c.1735

## Sonata I (191 bars), 2b, Bb major

<b>I</b>	Allegro	2/4	94	F	–	<i>Bb</i>
<b>II</b>	Adagio	2/4	44	F	<i>g</i>	<i>d</i>
<b>III</b>	Allegro	3/8	53	SB/as	–	<i>F</i>    <i>Bb</i>

## Sonata II (150 bars), 3#, E major

<b>I</b>	Allegro	2/4	70	F	–	<i>E</i>
<b>II</b>	Adagio	3/4	33	F	e	<i>B</i>
<b>III</b>	Allegro	6/8	47	SB/as	–	<i>B</i>    <i>E</i>

## Sonata III (137 bars), 1b, F major

<b>I</b>	Largo	C	27	F	–	<i>C</i>
<b>II</b>	Allegro	C	50	F	–	<i>F</i> bb. 35-42 F-minor key signature
<b>III</b>	Allegro	3/8	60	RB/as	–	<i>C</i>    <i>F</i>

## Sonata IV (121 bars), 2b, Eb major

<b>I</b>	Largo	C	23	F	–	<i>Bb</i>
<b>II</b>	Allegro	C	43	F	–	<i>Eb</i>
<b>III</b>	Allegro	3/8	55	RB/as	–	<i>Bb</i>    <i>Eb</i>

## Sonata V (121 bars), 3#, A major

<b>I</b>	Allegro	C	35	F	–	<i>A</i>
<b>II</b>	Adagio	3/4	33	F	e	<i>e</i>
<b>III</b>	Allegro	2/4	53	SB/as	–	<i>E</i>    <i>A</i>

## Sonata VI (175 bars), 2#, D major

<b>I</b>	Allegro	2/4	82	F	–	<i>D</i>
<b>II</b>	Andante	2/4	43	F	b	<i>F#</i>
<b>III</b>	Allegro	3/8	50	SB/as	–	<i>A</i>    <i>D</i>

**Michael Christian Festing, *Eight Solo's for a Violin...*, Op. 4, London 1736**

Sonata I (152 bars), 3#, A major

<b>I</b>	Adagio	C	13	F	–	A	
<b>II</b>	Allegro	C	38	Cp	–	A	
<b>III</b>	Largo	3/4	57	TR	–	A    f#    A	AB da capo
<b>IV</b>	Allegro	3/8	44	SB/as	–	E    A	

Sonata II (97 bars), 3b, C minor

<b>I</b>	Largo	12/8	13	F	–	G	
<b>II</b>	Allegro	C	36	SB/as	–	g    c	
<b>III</b>	Adagio	C	2	F	–	G	
<b>IV</b>	Poco Allegro	12/8	24	SB/as	–	g    c	
<b>V</b>	Allegro	3/8	22	RB/as	–	g    c	

Sonata III (160 bars), 4#, E major

<b>I</b>	Adagio	C	23	F	–	E	
<b>II</b>	Allegro Assai	C	24	RB/as	–	B    E	
<b>III</b>	Largo	12/8	14	F	–	E	
<b>IV</b>	Allegro	6/8	35	RB/as	–	B    E	
<b>V</b>	Aria Allegro	3/4	16	SB/s	–	B    E	theme and variations
	Var. 1	---	---	---	–	---	
	Var. 2	---	---	---	–	---	
	Aria	---	---	---	–	---	

Sonata IV (120 bars), 2#, D major

<b>I</b>	Adagio	C	14	F	–	D	
<b>II</b>	Allegro	C	38	RB/as	–	A    D	
<b>III</b>	Largo	3/4	16	SB/s	d	F    d	
<b>IV</b>	Allegro	2/4	52	SB/as	–	A    D	

## Sonata V (209 bars), 2#, B minor

<b>I</b>	Adagio	C	15	SB/as	–	<i>f#</i>    <i>b</i>	
<b>II</b>	Allegro Assai	3/4	61	SB/as	–	<i>f#</i>    <i>b</i>	
<b>III</b>	Largo	3/2	14	F	–	<i>f#</i>	
<b>IV</b>	Poco Allegro	12/8	25	RB/as	–	<i>D</i>    <i>b</i>	
<b>V</b>	Gavotta- Allegro	2/4	39	T	–	<i>D</i>    <i>b</i>	Canon in binary form 16 23
	Largo	3/4	16	B		<i>F#</i>    <i>B</i>	SB/s
	Da capo la Gavotta	2/4	39	–		<i>D</i>    <i>b</i>	Canon

## Sonata VI (194 bars), 2b, Bb major

<b>I</b>	Adagio	3/8	39	F	–	<i>Bb</i>	
<b>II</b>	Allegro	C	41	RB/as	–	<i>F</i>    <i>Bb</i>	
<b>III</b>	Largo	3/4	11	F	–	<i>D</i>	
<b>IV</b>	Allegro	3/8	103	T	–	<i>Bb</i>    <i>Bb</i>    <i>Bb</i>	ABA <sup>1</sup>

## Sonata VII (132 bars), 1b, F major

<b>I</b>	Poco Allegro	C	33	RB/as	–	<i>C</i>    <i>F</i>	
<b>II</b>	Largo	3/4	12	F	d	<i>A</i>	
<b>III</b>	Gavotta- Presto	C	30	T	–	<i>F</i>    <i>F</i>	SB/as
	Andante	3/8	27	f		<i>c</i>    <i>f</i>	RB/as
	Presto	C	30	–		<i>F</i>    <i>F</i>	SB/as



## Sonata VIII (136 bars), 1#, 4#, E minor/E major

<b>I</b>	Grave	C	7	F	e	B
<b>II</b>	Allegro	C	29	SB/as	e	b    e
<b>III</b>	Largo	3/4	26	RB/as	E	B    E
<b>IV</b>	Presto	6/8	54	RB/as	e	b    e
<b>V</b>	Aria Poco Allegro	C	20	SB/as	E	B    E

**Charles McLean**, *Twelve Solo's or Sonatas...*, Op. 1, Edinburgh 1736

## Sonata I (155 bars), 2#, D major

<b>I</b>	Largo	[C]	15	F	–	A	bb. 1-9 D-minor key signature
<b>II</b>	Allegro	C	54	Cp	–	D	
<b>III</b>	Adagio	3/2	20	F	b	F#	
<b>IV</b>	Giga Allegro	6/8	66	SB/as	–	A    D	

## Sonata II (103 mm.), 2b, G minor

<b>I</b>	[Adagio]	C	6	F	–	D
<b>II</b>	Allegro	C	34	Cp	–	g
<b>III</b>	Adagio	3/2	3	F	–	D
<b>IV</b>	Allegro	3/4	60	RB/as	–	D    g

## Sonata III (53 bars), 3#, A major

<b>I</b>	Adagio	3/2	4	F	–	E
<b>II</b>	Presto	3/4	49	SB/as	–	E    A

## Sonata IV (105 bars), A minor

<b>I</b>	Adagio	3/4	4	F	–	<i>E</i>
<b>II</b>	Allegro	3/4	53	Cp	–	<i>a</i>
<b>III</b>	Effetuoso	3/4	20	SB/as	C	<i>G</i>    <i>C</i>
<b>IV</b>	Gavott Presto	$\text{C}$	28	SB/as	–	<i>E</i>    <i>a</i>

## Sonata V (123 bars), 4#, E major

<b>I</b>	Largo	C	17	F	–	<i>B</i>
<b>II</b>	Allegro	C	28	SB/as	–	<i>B</i>    <i>E</i>
<b>III</b>	Adagio	3/2	22	F	c#	<i>G#</i>
<b>IV</b>	Giga Allegro	6/8	56	BB/as	–	<i>B</i>    <i>E</i>

## Sonata VI (88 bars), 2b, C minor

<b>I</b>	Adagio	3/2	18	F	–	<i>G</i>
<b>II</b>	Allegro	3/4	42	SB/as	–	<i>g</i>    <i>c</i>
<b>III</b>	Vivace	C	28	Cp	–	<i>c</i>

## Sonata VII (156 bars), 1b, F major

<b>I</b>	Largo	C	14	SB/as	–	<i>C</i>    <i>F</i>	
<b>II</b>	Allegro	C	20	RB/as	–	<i>C</i>    <i>F</i>	
<b>III</b>	Adagio	3/4	20	RB/s	d	<i>a</i>    <i>d</i>	
<b>IV</b>	Minuet	3/4	16	SB/s	–	<i>C</i>    <i>F</i>	theme and variations
	Variation [1]	---	---	---	–	---	
	[2]	---	---	---	–	---	
	[3]	---	---	---	–	---	
	[coda]	3/4	22	F	d	<i>a</i>	
	Da capo	3/4	16	SB/s	–	<i>C</i>    <i>F</i>	
	[Minuet]						

## Sonata VIII (80 bars), 2b, Bb major

<b>I</b>	Largo e Siciliana	12/8	10	F	–	<i>F</i>	
<b>II</b>	Corante- Allegro	3/4	30	SB/as	–	<i>F</i>    <i>Bb</i>	
<b>III</b>	Gavott	C	8	SB/s	–	<i>F</i>    <i>Bb</i>	theme and variations
	Variation [1]	---	---	---	–	---	
	[2]	---	---	---	–	---	
	[3]	---	---	---	–	---	
	[4]	---	---	---	–	---	

**Henry Holcombe, *Six Solos for a Violin...*, London 1745**

## Sonata I (119 bars), 2b, C minor

<b>I</b>	Adagio	C	19	SB/as	–	<i>g</i>    <i>c</i>	
<b>II</b>	Allegro	C	30	SB/as	–	<i>Eb</i>    <i>c</i>	section A longer 16 14
<b>III</b>	Largo	3/4	18	F	<i>Eb</i>	<i>Eb</i>	
<b>IV</b>	Allegro ma non troppo	3/4	52	T	–	<i>c</i>    <i>G</i>    <i>c</i>	

## Sonata II (161 bars), 1#, G major

<b>I</b>	Adagio	C	18	SB/as	–	<i>D</i>    <i>G</i>	
<b>II</b>	Allegro	2/4	59	SB/as	–	<i>D</i>    <i>G</i>	
<b>III</b>	Largo	3/4	24	SB/as	<i>e</i>	<i>B</i>    <i>e</i>	
<b>IV</b>	Jigg	6/8	60	BB/as	–	<i>D</i>    <i>G</i>	

## Sonata III (78 bars), 4#, E major

<b>I</b>	Adagio	C	18	F	–	<i>E</i>	
<b>II</b>	Vivace	C	24	SB/s	–	<i>B</i>    <i>E</i>	
<b>III</b>	Largo	C	4	F	<i>c#</i>	<i>G#</i>	
<b>IV</b>	Vivace	3/8	32	SB/s	–	<i>B</i>    <i>E</i>	

## Sonata IV (114 bars), A minor

<b>I</b>	Largo	C	16	F	–	<i>a</i>
<b>II</b>	Spiritoso	♩	28	SB/as	–	<i>C</i>    <i>a</i>
<b>III</b>	Lento	C	14	F	–	<i>E</i>
<b>IV</b>	Allegro Staccato	3/4	56	BB/as	–	<i>C</i>    <i>a</i>

## Sonata V (148 bars), 1b, D minor

<b>I</b>	Larghetto	C	18	SB/as	–	<i>F</i>    <i>d</i>	section A longer 10 8
<b>II</b>	Presto	♩	52	RB/as	–	<i>a</i>    <i>d</i>	
<b>III</b>	Andante	3/8	48	SB/s	–	<i>a</i>    <i>d</i>	
<b>IV</b>	Jigg Allegro ma non troppo	12/8	30	BB/as	–	<i>F</i>    <i>d</i>	

## Sonata VI (142 bars), 2#, D major

<b>I</b>	Lento	C	12	SB/s	–	<i>A</i>    <i>D</i>
<b>II</b>	Allegro	♩	40	SB/s	–	<i>A</i>    <i>D</i>
<b>III</b>	Largo	3/4	28	F	b	<i>F</i> #
<b>IV</b>	Allegro	3/4	62	BB/as	–	<i>A</i>    <i>D</i>

**Barnabas Gunn**, *Six Solos for the Violin...*, Birmingham 1745

## Solo I (178 bars), 2b, Bb major

<b>I</b>	Grave	C	8	F	–	<i>F</i>	
<b>II</b>	Allegro	C	24	RB/as	–	<i>F</i>    <i>Bb</i>	
<b>III</b>	Vivace	3/4	28	RB/as	–	<i>F</i>    <i>Bb</i>	theme and variations
	1 <sup>st</sup> . Var.	---	---	---	–	---	
	2 <sup>da</sup> . Var.	---	---	---	–	---	
	3 <sup>a</sup> . Var.	--	---	---	–	---	
<b>IV</b>	Jigg	12/8	34	SB/s	–	<i>F</i>    <i>Bb</i>	

## Solo II (152 bars), 3#, A major/A minor

<b>I</b>	Largo	C	17	F	A	<i>E</i>	
<b>II</b>	Allegro	C	39	RB/as	A	<i>E</i>    <i>A</i>	section A longer 21 18
<b>III</b>	Minuett Amorosso	3/8	96	T	a	<i>a</i>    <i>a</i>    <i>a</i>	ABA <sup>1</sup>

## Solo III (123 bars), 1#, 4#, E minor/E major

<b>I</b>	[Adagio]	C	22	SB/as	e	<i>G</i>    <i>e</i>	
<b>II</b>	Allegro	C	32	RB/as	e	<i>b</i>    <i>e</i>	section A longer 19 13
<b>III</b>	Siciliana	6/8	21	SB/as	e	<i>b</i>    <i>e</i>	
<b>IV</b>	Minuett Slow	3/4	48	T	E	<i>E</i>    <i>b</i>    <i>E</i>	AB da capo

## Solo IV (100 bars), 2#, B minor

<b>I</b>	Adagio	C	16	SB/as	–	<i>f</i> #    <i>b</i>	
<b>II</b>	Allegro	C	21	SB/as	–	<i>f</i> #    <i>b</i>	
<b>III</b>	Vivace	3/8	32	RB/s	D	<i>A</i>    <i>D</i>	
<b>IV</b>	Adagio	[C]	1	F	–	<i>F</i> #	
<b>V</b>	Jigg	12/8	30	RB/as	–	<i>D</i>    <i>b</i>	

## Solo V (155 bars), 2b, C minor

<b>I</b>	Adagio	C	25	RB/as	–	<i>E</i> b    <i>G</i>	
<b>II</b>	Allegro	C	40	RB/as	–	<i>E</i> b    <i>c</i>	
<b>III</b>	Grave	C	6	F	<i>E</i> b	<i>G</i>	
<b>IV</b>	Minuett	3/8	84	T	–	<i>c</i>    <i>c</i>    <i>c</i>	ABA <sup>1</sup>

## Solo VI (179 bars), 2#, D major

<b>I</b>	Largo	C	4	F	–	A	
	Spiritoso						
	Allegro	3/4	17	F	–	A	
	Largo	C	4	F	A	E	
	Allegro	3/4	26	F	A	A	
<b>II</b>	Adagio	C	9	F	d	D	
<b>III</b>	Allegro	C	51	RB/as	–	A    D	
<b>IV</b>	Siciliana	12/8	20	RB/as	–	A    D	
<b>V</b>	Minuett	3/4	48	T	–	D    A    D	AB da capo

**Joseph Gibbs**, *Eight Solos for a Violin...*, London 1746

## Sonata I (248 bars), 1b, 2#, D minor/D major

<b>I</b>	Adagio	C	28	SB/as	–	a    d	
<b>II</b>	Allmanda [ <i>sic</i> ]	C	42	RB/as	–	a    d	
<b>III</b>	Largo	3/2	10	F	–	A	
<b>IV</b>	Aria Andante	2/4	24	RB/as	D	A    D	theme and variations
	Variation 1 <sup>st</sup> .	---	---	---	–	---	
	Var. 2 <sup>d</sup> .	---	---	---	–	---	
	Var. 3 <sup>d</sup> .	---	---	---	–	---	
	Var. 4 <sup>th</sup> .	---	---	---	–	---	
	Var. 5 <sup>th</sup> .	---	---	---	–	---	
	Da Capo	---	---	---	–	---	
	[Aria]						

## Sonata II (226 bars), 3#, A major

<b>I</b>	Adagio	C	29	F	–	A	
<b>II</b>	Allegro assai	6/8	89	Cp	–	A	
<b>III</b>	Grave	C	9	F	f#	c#	
<b>IV</b>	Minuet	3/4	99	TR	–	A    c#    A	AB da capo

## Sonata III (198 bars), 1#, G major

<b>I</b>	Largo	3/4	55	V	–	<i>G</i>	
<b>II</b>	Allegro	$\text{C}$	41	RB/as	–	<i>D</i>    <i>G</i>	
<b>III</b>	Grave	<i>C</i>	6	F	e	<i>B</i>	
<b>IV</b>	Minuetto	3/4	24	RB/as	–	<i>D</i>    <i>G</i>	theme and variations
	Var. 1 <sup>st</sup>	3/4	---	---	–	---	
	Var. 2 <sup>d</sup>	9/6	---	---	–	---	
	Da Capo	3/4	---	---	–	---	

## Sonata IV (186 bars), 2b, Bb major

<b>I</b>	Largo	12/8	31	RB/as	–	<i>F</i>    <i>Bb</i>	
<b>II</b>	Allegro	$\text{C}$	57	BB/as	–	<i>F</i>    <i>Bb</i>	
<b>III</b>	Affettuoso	<i>C</i>	24	V	–	<i>Bb</i>    <i>g</i>    <i>Bb</i>	AB da capo
	Var.	<i>C</i>	24		–	<i>Bb</i>    <i>g</i>    <i>Bb</i>	
<b>IV</b>	Minuet- Allegro	3/8	50	SB/as	–	<i>F</i>    <i>Bb</i>	

## Sonata V (135 bars), 4#, E major

<b>I</b>	Adagio	<i>C</i>	35	SB/as	–	<i>B</i>    <i>E</i>	
<b>II</b>	Vivace	<i>C</i>	58	Cp	–	<i>E</i>	
<b>III</b>	Saraband	3/4	16	SB/s	c#	<i>g#</i>    <i>c#</i>	
<b>IV</b>	Giga Allegra	12/8	26	BB/s	–	<i>B</i>    <i>E</i>	

## Sonata VI (133 bars), 1b, F major

<b>I</b>	Vivace	<i>C</i>	30	SB/s	–	<i>C</i>    <i>F</i>	
<b>II</b>	Allegro	<i>C</i>	57	Cp	–	<i>F</i>	4-bar Adagio-coda
<b>III</b>	Largo	3/4	24	SB/as	f	<i>C</i>    <i>f</i>	
<b>IV</b>	Gavotta- Allegro	<i>C</i>	22	RB/as	–	<i>C</i>    <i>f</i>	

## Sonata VII (192 bars), 3#, A minor/A major

<b>I</b>	Andante	C	35	SB/as	a	<i>e</i>    <i>a</i>	section A longer 19 16
<b>II</b>	Allegro	3/8	109	RB/as	a	<i>C</i>    <i>a</i>	
<b>III</b>	Affettuoso	C	12	SB/as	A	<i>E</i>    <i>A</i>	theme and variations
	Var. 1 <sup>st</sup>	---	---	---	---	---	
	Var. 2 <sup>d</sup>	---	---	---	---	---	
	Da Capo [Aff.]	---	---	---	---	---	

## Sonata VIII (195 bars), 3b, Eb major

<b>I</b>	Grave	C	27	F	–	<i>c</i>	
<b>II</b>	Siciliana	12/8	32	RB/s	–	<i>Bb</i>    <i>Eb</i>	
<b>III</b>	Fuga	C	72	Cp	–	<i>Eb</i>	
<b>IV</b>	Corno Poco Allegro	12/8	64	RB/as	–	<i>Eb</i>    <i>Eb</i>	

**James Oswald**, *Six Pastoral Solos...*, London c.1747

## Sonata I (141 bars), 3b, Eb major

<b>I</b>	Gratiozo Larghetto	3/4	30	SB/as	–	<i>Bb</i>    <i>Eb</i>	
<b>II</b>	Pastorale	6/8	45	SB/as	–	<i>Bb</i>    <i>Eb</i>	
<b>III</b>	Musette Vivamente	C	16	SB/s	Bb	<i>Bb</i>    <i>Bb</i>	
<b>IV</b>	Tempo di Minuet Con Spirito	3/4	60	BB/as	–	<i>Bb</i>    <i>Eb</i>	



## Sonata II (103 bars), C major

<b>I</b>	Con Observanza Affetuoso	6/8	31	RB/as –	G   C
<b>II</b>	Allegro Assai	2/4	34	RB/as –	C   C
<b>III</b>	Moderato Affetuoso	C	10	SB/as c	G   c
<b>IV</b>	Tempo di Minuetto	3/8	28	BB/as –	G   C

## Sonata III (106 bars), 3#, A major

<b>I</b>	Moderato Languido	C	12	SB/as –	A   A
<b>II</b>	Allegro Moderato	2/4	52	SB/as –	E   A
<b>III</b>	Lamentatione Affetto	C	14	SB/as –	A   A
<b>IV</b>	Con Spirito	3/4	28	SB/as –	E   A

## Sonata IV (110 bars), 2b, Bb major

<b>I</b>	Amoroso Largo	3/8	28	SB/as –	F   Bb
<b>II</b>	Allegro Moderato	2/4	38	SB/as –	F   Bb
<b>III</b>	Cantabile Moderato	C	12	SB/as g	g   g
<b>IV</b>	Tempo di Minuet Vivace	3/4	32	SB/s –	Bb   Bb

## Sonata V (141 bars), 2b, Bb major

<b>I</b>	Amoroso Largo	3/4	33	SB/as	–	<i>F</i>    <i>Bb</i>	
<b>II</b>	Allegro Moderato	2/4	56	SB/as	–	<i>F</i>    <i>Bb</i>	
<b>III</b>	Lentemento Moderato	C	20	SB/as	g	<i>g</i>    <i>g</i>	
<b>IV</b>	Aria Andante	3/8	32	SB/as	–	<i>F</i>    <i>Bb</i>	

## Sonata VI (111 bars), 1#, G major

<b>I</b>	Siciliana Andante	6/8	18	RB/as	–	<i>D</i>    <i>G</i>	
<b>II</b>	Allegro Moderato	C	26	SB/as	–	<i>D</i>    <i>G</i>	
<b>III</b>	Lachrimoso Moderato	C	27	SB/as	g	<i>D</i>    <i>g</i>	
<b>IV</b>	Pastorale Vivace	6/8	40	SB/s	–	<i>D</i>    <i>G</i>	

**Michael Christian Festing**, *Six Solos for a Violin...*, Op. 7, London 1747

## Sonata I (214 bars), 2#, B minor

<b>I</b>	Overture Spiritoso	2/4	24	F	–	<i>f</i> #	
<b>II</b>	Allegro ma Poco	2/4	86	Cp	–	<i>b</i>	
<b>III</b>	Giga Allegro	6/8	42	T	–	<i>D</i>    <i>b</i>	BB/as
	Canone- Andante è	2/4	20	B		<i>F</i> #    <i>B</i>	Canon in binary form 8 12
	Dolce Da Capo la Giga	6/8	42		–	<i>D</i>    <i>b</i>	BB/as

## Sonata II (283 bars), C major

<b>I</b>	Largo	3/4	41	F	–	<i>C</i>	
<b>II</b>	Allegro	$\text{C}$	82	RB/as	–	<i>G</i>    <i>C</i>	
<b>III</b>	Aria	3/8	16	RB/s	–	<i>G</i>    <i>C</i>	theme and variations
	Andante è Dolce						
	Var. 1	---	16	---	–	---	
	Var. 2	---	32	---	–	---	repeats are written out
	Var. 3	---	16	---	–	---	
	Var. 4	---	16	---	–	---	
	Var. 5	---	16	---	–	---	
	Var. 6	---	16	---	–	---	
	Aria	---	32	---	–	---	repeats are written out

## Sonata III (191 bars), 3#, A minor/ A major

<b>I</b>	Largo	<i>C</i>	14	F	<i>a</i>	<i>a</i>	
<b>II</b>	Allegro ma non troppo	<i>C</i>	33	RB/as	<i>a</i>	<i>C</i>    <i>a</i>	
<b>III</b>	Larghetto	3/4	20	SB/as	<i>A</i>	<i>E</i>    <i>A</i>	
<b>IV</b>	Gratoso Poco Allegro	2/4	40	SB/as	<i>a</i>	<i>e</i>    <i>a</i>	
<b>V</b>	Andantino è Piano	3/4[3/8]	28	SB/as	<i>A</i>	<i>E</i>    <i>A</i>	theme and variation
	Variatione	3/4[3/8]	56	---	–	---	repeats are written out

## Sonata IV (217 bars), 4#, E major

<b>I</b>	Adagio	<i>C</i>	13	SB/as	–	<i>A</i>    <i>E</i>	
<b>II</b>	Allegro	<i>C</i>	46	Cp	–	<i>E</i>	
<b>III</b>	Largo	3/4	10	SB/as	<i>e</i>	<i>B</i>    <i>e</i>	
<b>IV</b>	Presto	2/4	56	SB/as	–	<i>B</i>    <i>E</i>	
<b>V</b>	Aria Allegro	<i>C</i>	20	SB/as	–	<i>B</i>    <i>E</i>	theme and variations
	Var. 1	<i>C</i>	---	---	–	---	
	Var. 2	3/2	---	---	–	---	
	Var. 3	<i>C</i>	---	---	–	---	
	Aria	<i>C</i>	12	one-part	–	<i>E</i>	only B section is written out

## Sonata V (239 bars), 3#, A major

<b>I</b>	Andante	3/4	36	F	–	A
<b>II</b>	Allegro	2/4	100	RB/as	–	E   A
<b>III</b>	Largo	3/4	24	F	a	a
<b>IV</b>	Allegro Assai	3/4	79	BB/as	–	E   A

## Sonata VI (263 bars), 2b, G minor

<b>I</b>	Affettuoso	6/8	25	F	–	D	
<b>II</b>	Allegro ma non troppo	C	36	RB/as	–	Bb   g	
<b>III</b>	Larghetto è Dolce	3/4	26	RB/as	Eb	Bb   Eb	
<b>IV</b>	Aria Andante è Dolce	2/4	16	SB/s	–	Bb   g	theme and variations
	Variazione	2/4	160	V	–	g	no double bar-lines between variations
	the Variazione consists of:						
	[Var. 1]	2/4	32	SB/s	–	Bb   g	repeats are written out
	[Var. 2]	---	---	---	–	---	
	[Var. 3]	---	---	---	–	---	
	[Var. 4]	---	---	---	–	---	
	[Aria]	---	---	---	–	---	

**Michael Christian Festing**, *Six Solos for a Violin...*, Op. 8, London c.1750

## Sonata I (153 bars), 1#, G major

<b>I</b>	Andante	C	14	F	–	G
<b>II</b>	Allegro	2/4	61	SB/as	–	D   G
<b>III</b>	Andantino è Dolce	2/4	32	RB/as	g	Bb   g
<b>IV</b>	Menuetto Gratosamente	3/4	46	RB/as	–	D   G

## Sonata II (213 bars), 3#, A major

<b>I</b>	Andante	3/4	53	F	–	<i>E</i>
<b>II</b>	Allegro	C	74	RB/as	–	<i>E</i>    <i>A</i>
<b>III</b>	Grave	3/4	10	F	a	<i>A</i>
<b>IV</b>	Allegro	3/8	76	R	–	<i>A</i>

## Sonata III (171 bars), 2#, D major

<b>I</b>	Adagio	C	16	F	–	<i>D</i>
<b>II</b>	Allegro	C	44	RB/as	–	<i>A</i>    <i>D</i>
<b>III</b>	Largo	6/8	23	F	b	<i>F#</i>
<b>IV</b>	Poco Allegro	3/8	88	R	–	<i>D</i>

## Sonata IV (161 bars), 2#, D major

<b>I</b>	Andante- Spiritoso	C	16	F	–	<i>D</i>
<b>II</b>	Allegro- Moderato	C	49	Cp	–	<i>D</i>
<b>III</b>	Aria Amoro	3/8	96	V	–	<i>D</i>

no double bar-lines between sections and variations

the Aria movement consists of:

[Aria theme]	3/8	16	SB/s	–	<i>A</i>    <i>D</i>
[Var. 1]	---	---	---	–	---
[Var. 2]	---	---	---	–	---
[Var. 3]	---	---	---	–	---
[Var. 4]	---	---	---	–	---
[Aria]	---	---	---	–	---

## Sonata V (198 bars), 2#, D major

<b>I</b>	Largo	6/8	11	F	–	<i>A</i>	
	Spiritoso	C	24	F	–	<i>g#<sup>0</sup></i>	
	Largo	6/8	7	F	–	<i>D</i>	
<b>II</b>	Poco Allegro- Gratioso	2/4	37	RB/as	–	<i>A</i>    <i>D</i>	
	<b>III</b>	Allegro- Spiritoso	6/8	53	RB/as	–	<i>A</i>    <i>D</i>
<b>IV</b>	Andante- Amoroso,	3/4	30	T	–	<i>D</i>	ABA <sup>1</sup>
	Piu Lento, è Dolce	3/4	22		d	<i>d</i>	
	Amoroso	3/4	14		–	<i>D</i>	

## Sonata VI (183 bars), 2#, D major

<b>I</b>	Largo	3/4	43	F	–	<i>A</i>	
<b>II</b>	Allegro	C	46	Cp	–	<i>D</i>	
<b>III</b>	Adagio	C	8	F	b	<i>F#</i>	
<b>IV</b>	Allegro Assai	12/8	36	RB/as	–	<i>A</i>    <i>D</i>	
<b>V</b>	Aria Moderato	3/8	50	RB/as	–	<i>A</i>    <i>D</i>	

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